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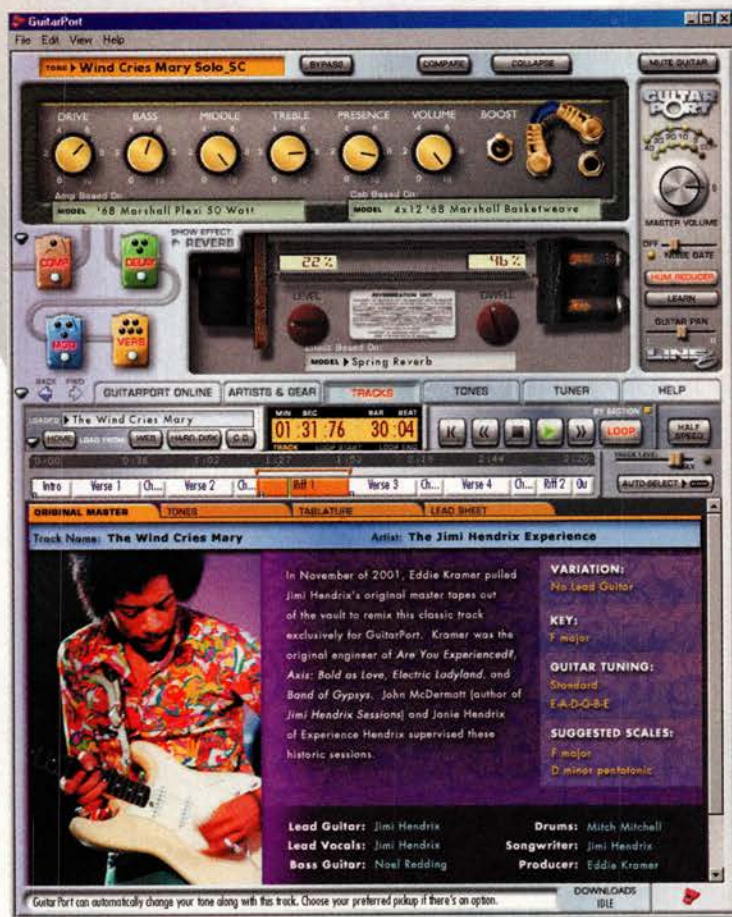
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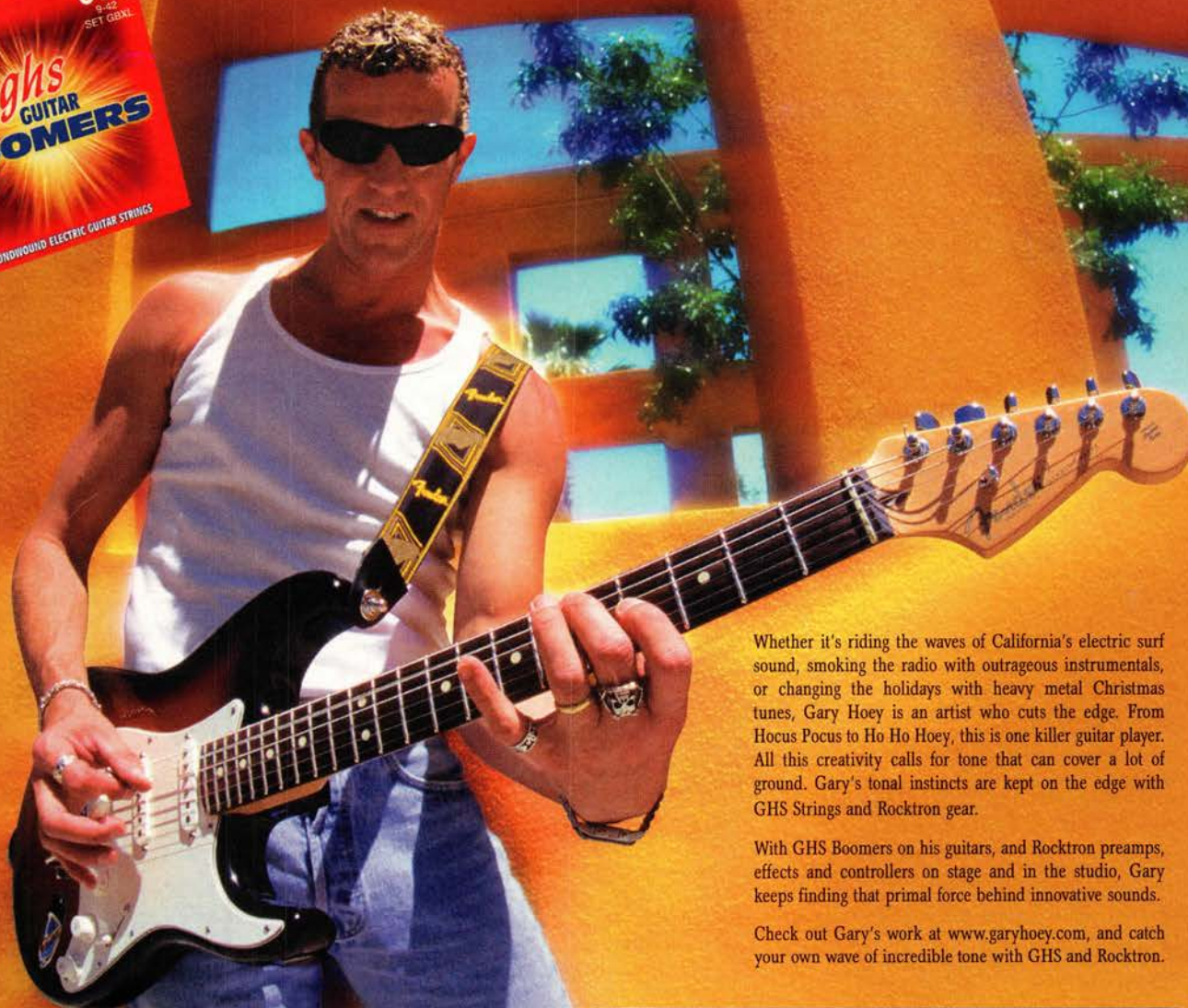
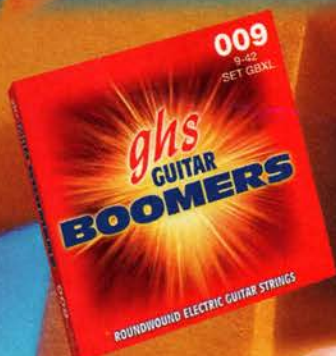


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# Guitar Player

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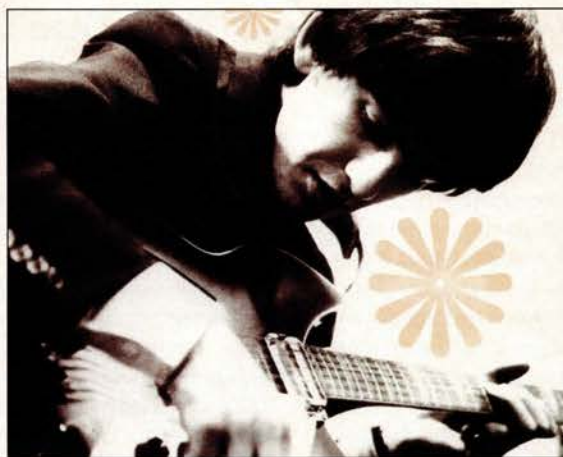
Make a grand entrance, end on a high note, or launch into a big solo with these show-stopping blues cadenzas. BY JUDE GOLD

### 92 COVER FEATURE George Harrison

A heartfelt farewell to the man who played timeless parts, wrote classic tunes, and single-handedly introduced the rock world to Eastern music. Plus, recollections and tributes from Les Paul, Brian May, Steve Lukather, Andy Partridge, Brian Setzer, and many more. BY MICHAEL MOLEND



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# Soundhole Sometimes It Sucks to Grow Up

MARK C. DAVIS

For many in my age group—a demographic blip forged by flower power, the sexual revolution, and the Me Generation—living in a world with two less Beatles is a daunting and depressing reality. It's even worse if you're a guitarist, because losing George Harrison probably means saying goodbye to the chap who first thrilled you into exploring the instrument you adore. And his legacy goes even deeper than that. The Beatles not only showed a generation how cool it was to be in a band, they also opened the Pandora's Box of tone to non-musicians who didn't know the timbral difference between a Les Paul and a Stella. Suddenly, newly aspiring players were interested in how the Beatles made their *sounds*, and they looked to their instruments for guidance. This phenomenon was beautifully ex-

pressed by Fred Gretsch, who—when interviewed for this month's cover story—said, “The day after the Beatles played the Ed Sullivan Show on February 9, 1964, everyone knew eight names: John, Paul, George, and Ringo and Gretsch, Rickenbacker, Hofner, and Vox.”

Of course, Harrison's essential imprint on guitar culture and guitarcraft challenged us to deliver an adequate “guitar story” to *GP* readers. It wasn't lost on us that Harrison's life would be tirelessly rehearsed by the straight-news media, MTV and VH1, music publications, and pop mags such as *People*. Adding to the stress was the fact that Harrison didn't do many interviews specifically oriented to his technique and his gear. He sat down with *GP* in '87, and that interview remains one of his few in-depth discussions about *playing* guitar. Happily, we

can offer you excerpts from that November 1987 article.

In that same issue, we ran a photo essay on Harrison's guitars. When *GP* Art Director Richard Leeds checked our Harrison file in preparation for this month's story, he found a small manila envelope with “Guitars” written across it. Inside were the actual photos taken by Harrison himself at his English estate with a simple camera. (The date—8-22-87—is imprinted on the shots.) It was a thrill to hold those pictures in my hands, and we've reprinted a few for you, along with Harrison's quips on his favorite instruments.

It's a big “duh” that our tribute to Harrison is one of those stories we didn't want to write. He was a *young* legend, and although he kept to himself in recent years, it was comforting knowing that, every once in a while, he might lay



some magic on us. (*GP* had tried since 1998 to schedule an interview, but his office contact, Linda Arias, always very kindly explained we'd have to wait until his new album was completed.)

I'm probably not alone in missing the naive power of Beatlemania and the dorky but beatific promise of “Love, love, love.” Let's be thankful that Harrison's work is an eternal reminder of something bigger.

—MICHAEL MOLENDRA ■

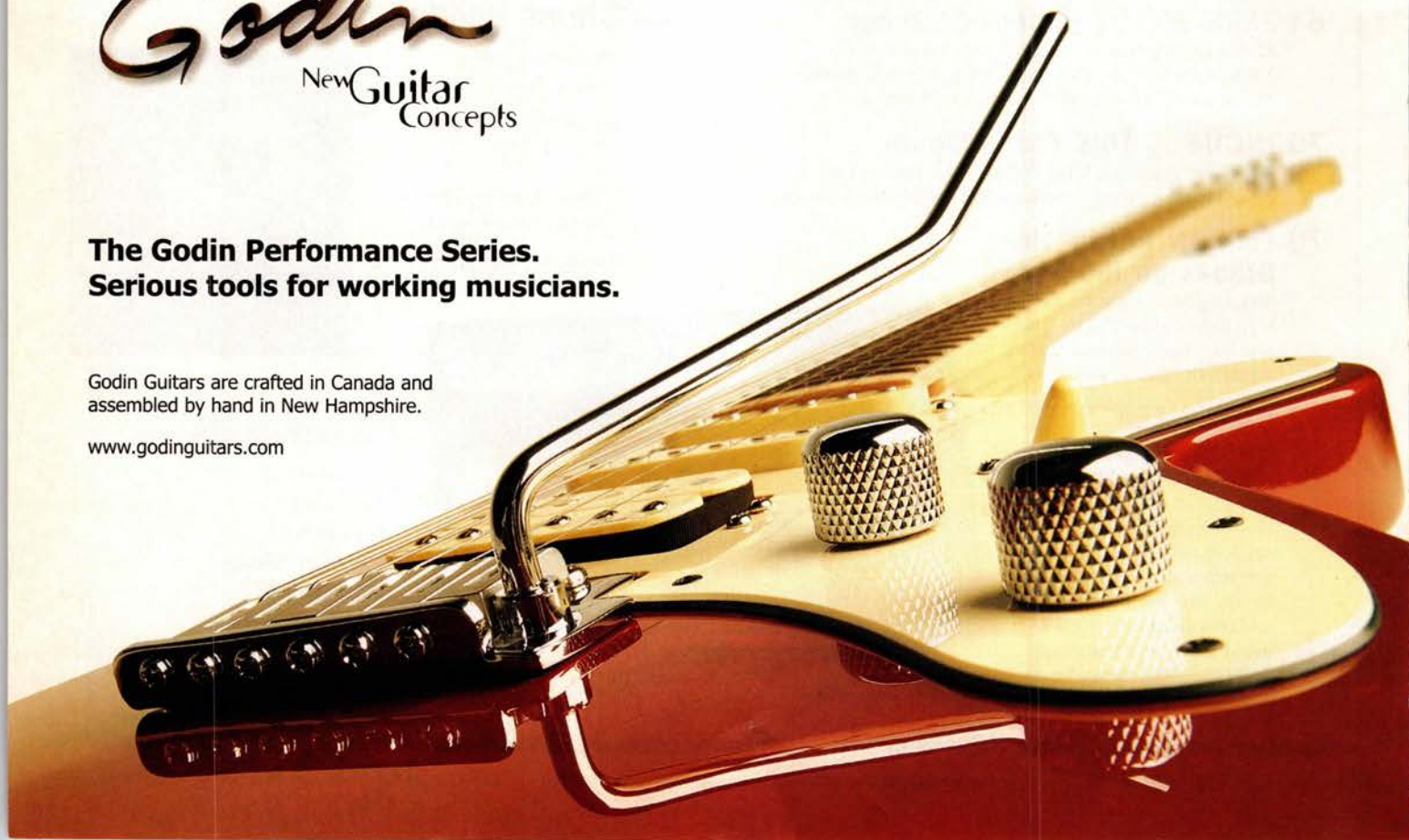
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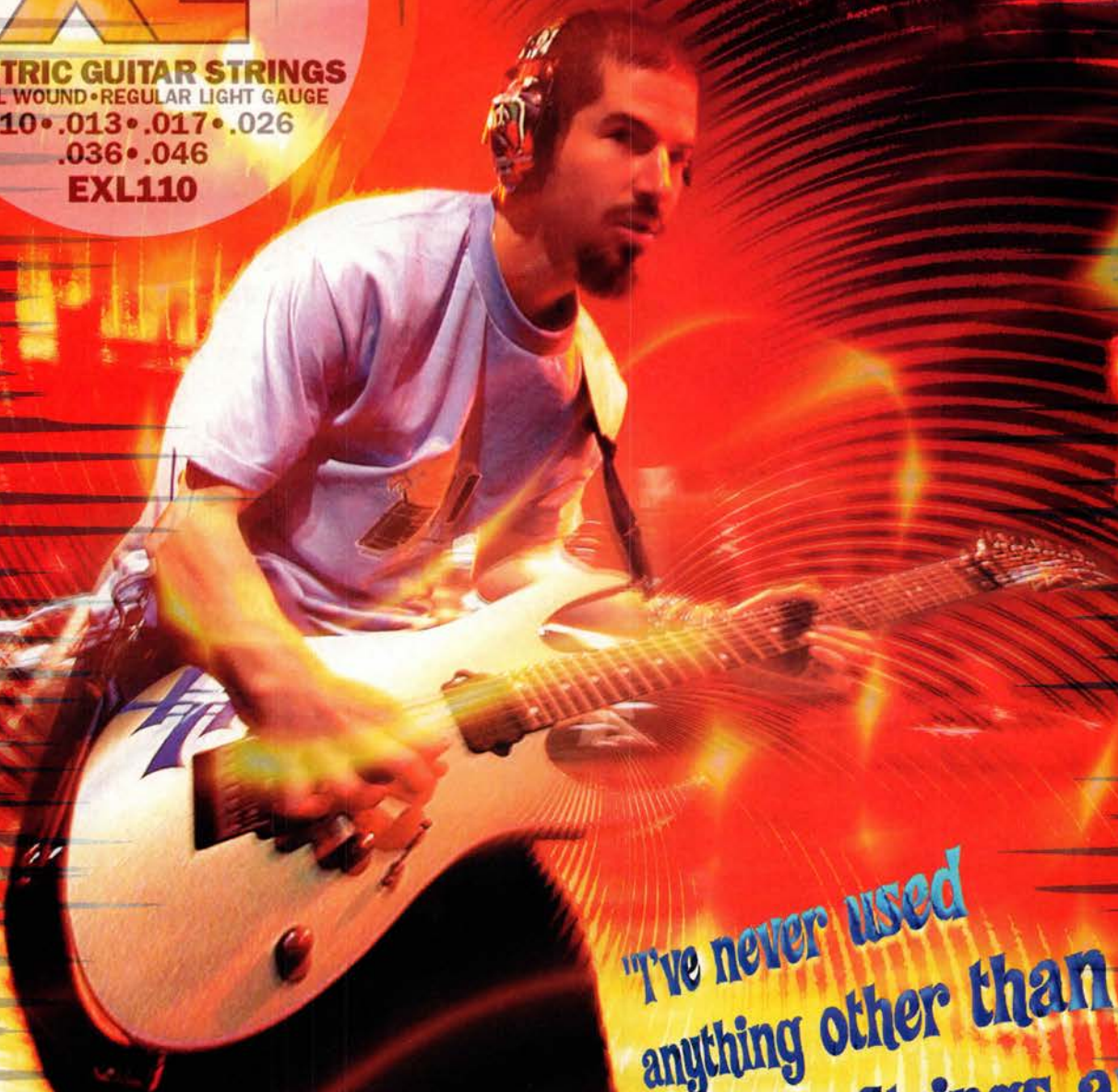
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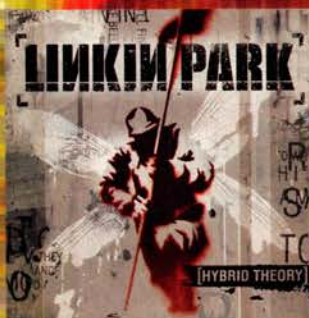


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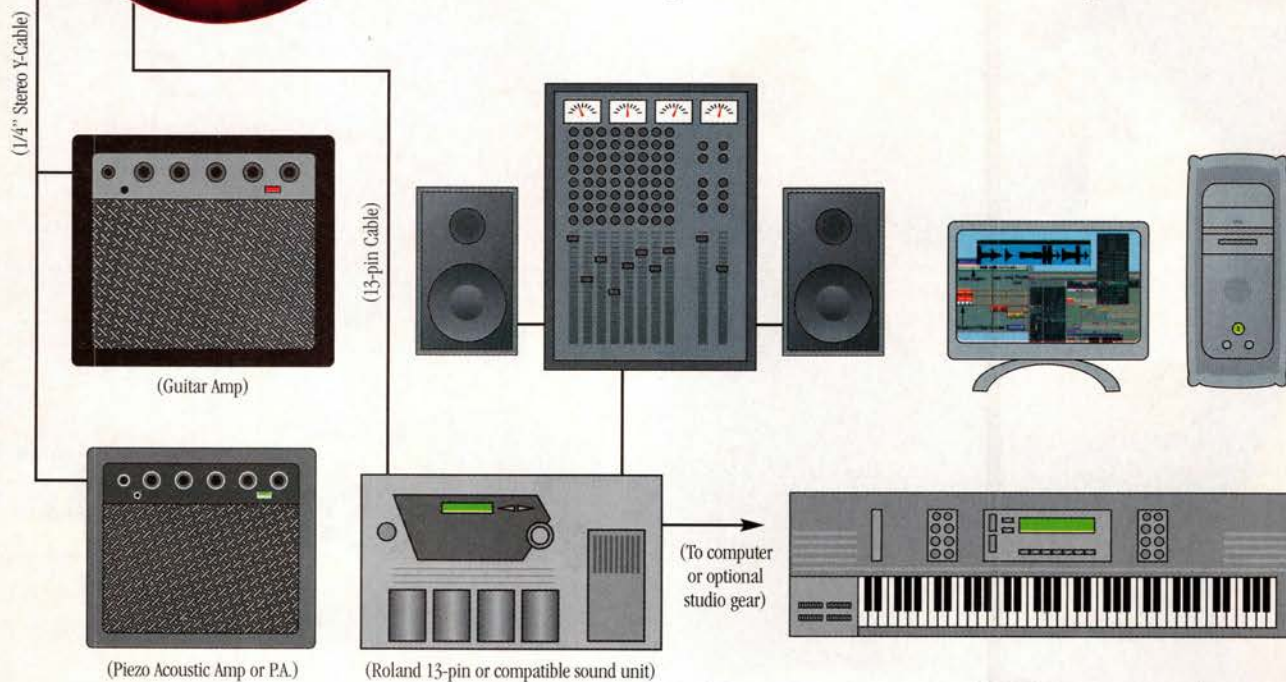
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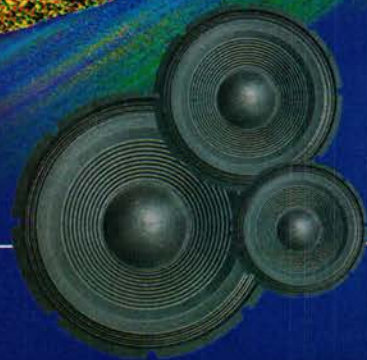




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# Feedback

## More Cheese for Our 35th B-day!

I've played guitar since age eight, and I grew up around the world as an army brat. My first lesson was in 1970, and I've never stopped playing or learning. Seeing the past covers of *Guitar Player* in your "Elements of Style" article [Jan. '02] brought tears to my eyes. To look back at those covers and remember those times and sounds and guitarists! What a force you've been in my life, and thank you so much for letting me grow up on you. Here's to another 35 years!

Stephen Friedt  
New Orleans, LA

I've been a subscriber for some years now, and it's high time I finally write to tell you *GP* is the best mag on the market. I think there is a fair balance between contemporary and classic material, and both are always very competently written. However, I must say the first thing I read every month is the "Soundhole" column. Your comments are always heartfelt and inspiring regarding this historical art form.

Thank you also for the sidebar on John Cippolina [Toolbox, Jan. '02]. While other ax-meisters from the classic rock years have influenced my playing, Mr. Cippolina has always struck me as having one of the most unique and recognizable sounds of the '60s. I'll never forget hearing "The Fool" for the first time on a late-night AOR station way back when. It sent chills down my spine—and still does. Keep up the great work. All the sample copies I've received from your competition have had a card sent back to them with the word "Cancel" on it.

John Navroth  
Kirkland, WA

You'll probably catch hell for putting long dead Hendrix on the cover for the beginning of 2002, and I can understand the criticism. However, as a diehard Hendrix fan I can never get enough. The Buchanan piece and the captions of the pictures of Jimi just reinforced for me what I've always known: Jimi was truly unique.

Victor Brown  
Flint, MI

## Roy Buchanan

Ever have one of those great gigs? The kind where the notes drip from your amp like molasses, the club is packed, and the smoke covers the air like gauze? On the drive home, you think, "I'm the man—no, I'm the king!" Then you throw Roy Buchanan's first CD into the stereo. Suddenly you realize it's time to practice more, and stroke your ego less. If Roy can't humble you, nobody can.

Jeff Miles  
via Internet

## Farewell to George

We lost a great one on November 29, 2001. George Harrison's body died in Los Angeles, but the warmth from his heart, and the sound that burst from his hands will live on. Goodbye, George, and thank you for spending 58 years with us.

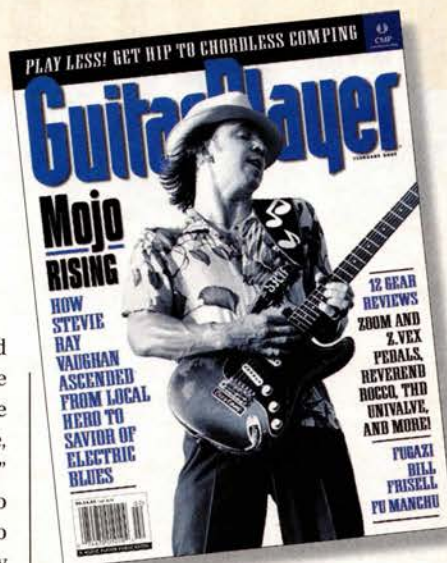
David Wonpu  
Las Vegas, NV

There are plenty of guitar players that may have been more influential, but it's George Harrison that I have to thank for my getting involved with the guitar in the first place. For the record, these Harrison-isms are what will stay with me for the long haul: the sweet guitar playing on "And I Love Her," the Latin-esque guitar on "Devil in Her Heart," "Till There Was You" (wow!), the 6th and 6/9 chords at the end of the early records, the sitar, and the *sound* of that guitar! Of course, every generation has something special about it, but I can't help feeling that while growing up in the '60s something *very* special was happening. Thank you, George.

Alex Rogowski  
Detroit, MI

I had the great fortune to meet and have dinner with George and Ravi Shankar while celebrating the 75th birthday of tabla maestro Alla Rakha in 1994. It was certainly a testament to George's depth of love for Indian music that he traveled all the way from London to Los Angeles to honor Rakha.

I will always remember George's excep-



tional warmth and terrific sense of humor. Even though I am a fellow guitarist from the south of England, he kept insisting that I was from Scotland, admonishing that there was something "particularly Scottish" about me!

As a student of North Indian classical music for many years, I felt very privileged to have shared that time in the company of this great man who had inspired me as a teenager, and who had accomplished so much in opening up eastern music to the west. George will live on in our hearts, and will always remain a guiding light and inspiration.

Anthony Hindson  
San Anselmo, CA

## OOPS!

In our review of the Bad Cat Black Cat 30R ["Bad to the Bone," Dec. '01] we mistakenly reported that Matchless Amplifiers is no longer in business. They are again alive and well (albeit without Mark Sampson's participation) at 8423 Wilshire Blvd., Beverly Hills, CA 90211, (310) 481-8231, matchlessamplifiers.com. Sorry for the oversight!

In our November, '01 Fretwire, we misprinted the contact number for the Musician's Assistant Program (MAP). The correct number is (888) 627-6271.

*Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at [guitplyr@musicplayer.com](mailto:guitplyr@musicplayer.com). GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.*



# INTRODUCING VOX WHAT A MODELING

**WHEN WE SET OUT TO CREATE VALVETRONIX, THE GOAL WAS CLEAR:** design a modeling amplifier that sounded and felt great. A versatile amp that could superbly re-create every detail and subtle nuance of a collection of the world's most sought after guitar amplifiers.

We realized that reaching this goal wouldn't be easy. That it would require top-notch digital technology plus a tube power amp capable of modeling the power amp sections of a ton of classic and modern tube amplifiers. We knew it would take more than our own guitar amplification expertise. We also needed the skill and experience of a high-tech equipment innovator. From this need the collaboration between VOX and Korg's ToneWorks division was born.

Together, VOX and ToneWorks have created Valvetronix—the ultimate, hybrid digital modeling amplifier that sounds, feels and operates like a traditional tube amp. The 60 Watt 1 x 12 AD60VT and stereo, 120 Watt 2 x 12 AD120VT sound just like sixteen of the finest classic and modern tube guitar amps—with no compromises or excuses.

## THE FRONT END, WHERE IT ALL BEGINS!

The preamp sections of the AD60VT and AD120VT Valvetronix combos rely on Korg's proprietary REMS™ technology (Resonant structure and Electronic circuit Modeling System). REMS accurately replicates the complex circuitry in each of the modeled amplifier's signal paths, re-creating the exact tonality of those amps. Even their unique tone-stack networks have been reproduced precisely, ensuring that the Valvetronix' tone controls interact exactly as the ones on the amps they're modeling.

## VALVE REACTOR™ TECHNOLOGY: THE BIG DIFFERENCE.

The power amp section—as well as the relationship and interaction between the output tubes, output transformer and speakers—is a critical part of any great tube amp. To model 16 different, legendary amplifiers, the Valvetronix' power amp has to actually change itself for each and every one.

How did we do this? By inventing a new type of modeling, tube, power amplifier. Our patented Valve Reactor power section consists of a tube power amp with an output transformer that is electronically coupled to a solid-state power circuit in such a way that the all-important relationship between the output tubes, output transformer and speakers is unaltered.



AD120VT

OPTIONAL VC-4 FOOT CONTROLLER





# VALVETRONIX: AMP SHOULD BE.



Valve Reactor technology also has the ability to switch automatically between Class "A" and Class "AB" depending on the amplifier it's modeling. It can even select whether or not a model will have a negative feedback loop, as well as how much and what kind of feedback there will be. This adds immensely to the overall accuracy of the model's sound and feel, because you just can't accurately model a Class "A" amp that doesn't have a feedback loop—like an AC30 for example—with Class "AB" circuitry and all kinds of feedback. This is something the competition doesn't seem to grasp.

VOX's Valve Reactor technology enables the new AD60VT and AD120VT to produce the high dynamic range associated with traditional tube amps—something most solid-state power amps

simply can't do! And, because their output power can be configured exactly the same as the amps they're modeling, the AD60VT and AD120VT also do a better job of capturing the sound and feel of the amps being modeled.

## VERY COOL EFFECTS BUILT-IN.

The 21 effects in the AD60VT and AD120VT aren't an afterthought. Each one is a carefully crafted model of one of a variety of coveted classic and popular effects. These include 10 stomp-box models that appear before the amp models, driving the preamp in the same way they would in a traditional setup.

The new Valvetronix combos also feature Modulation, Delay and Reverb effects sections, all of which can be used simultaneously. Just like in a pro guitar amp/rack set-up, these effects sit between the preamp and power amp sections.

## THE REAL DEAL.

The VOX Valvetronix AD60VT and AD120VT give to guitarists what they've always wanted in a modeling amp—the authentic feel and genuine sound of the world's most sought after tube amplifiers! This, plus a multitude of great sounding effects, make Valvetronix the only choice for guitarists who play for real.



AD60VT

For more info go to [www.voxamps.co.uk](http://www.voxamps.co.uk)

## EVERYTHING ELSE IS JUST MAKE-BELIEVE





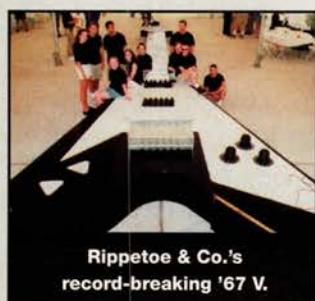
# TOOLBOX\*



ESSENTIAL INFO FOR GUITARISTS

## FRETWIRE\*

**FLIGHTLESS FLYING V:** With the help of science teacher Scott Rippetoe, 11 students at the Academy of Science and Technology in Conroe, Texas, have constructed what was recently confirmed by the *Guinness Book of World Records* as the world's largest playable guitar. Modeled after a 1967 Gibson Flying V, this super ax is a little large for flight, at 43' 7 1/2" long, 16' 5 1/2" wide, and



Rippetoe & Co.'s record-breaking '67 V.

2,244 lbs. With its 24"-wide neck, the V required all 12 members of the construction team to play the opening chord to the Beatles' "Hard Day's Night." Rippetoe is confident, however, that, with practice, four people could easily play most chords. To view the bitchin' behemoth, check out [gibson.com](http://gibson.com). . . . **BIG TALENT, SHORT LIST:** The first annual **Shortlist Prize for Artistic Achievement in Music** was handed out to Iceland's experimental rock group **Sigur Ros** for their album *Ágætis Byrjun* at a November 19, 2001, award ceremony in Los Angeles. Modeled after the U.K.'s Mercury Prize, the award was open to artists whose albums were released after June

## > PAWNSHOP PRIZE

**A**s with other European countries, Italy responded to the '60s pop-music boom by cranking out electric guitars by the jillions. Many of these models were made by accordion manufacturers that had distinct ideas about guitar design. Take this Elli Sound, for example, which was a product of the Crucianelli company—one of the primary producers of plastic-covered guitars in the '60s. Featuring a spruce body with a severe, two-tone brownburst finish, the Elli Sound is accented by a plastic pickguard that resembles a slice of petrified wood. The wooden, wine barrel-shaped volume and tone knobs aren't stock (they're automobile accessories added by a previous owner), but they complement the guitar perfectly.

The Elli Sound's sliding, accordion-style pickup switches provide all the standard options—including "off"—and the two single-coil pickups are shielded by nickel-plated metal covers. The bridge is adjustable for height and intonation, and the

## Elli Sound

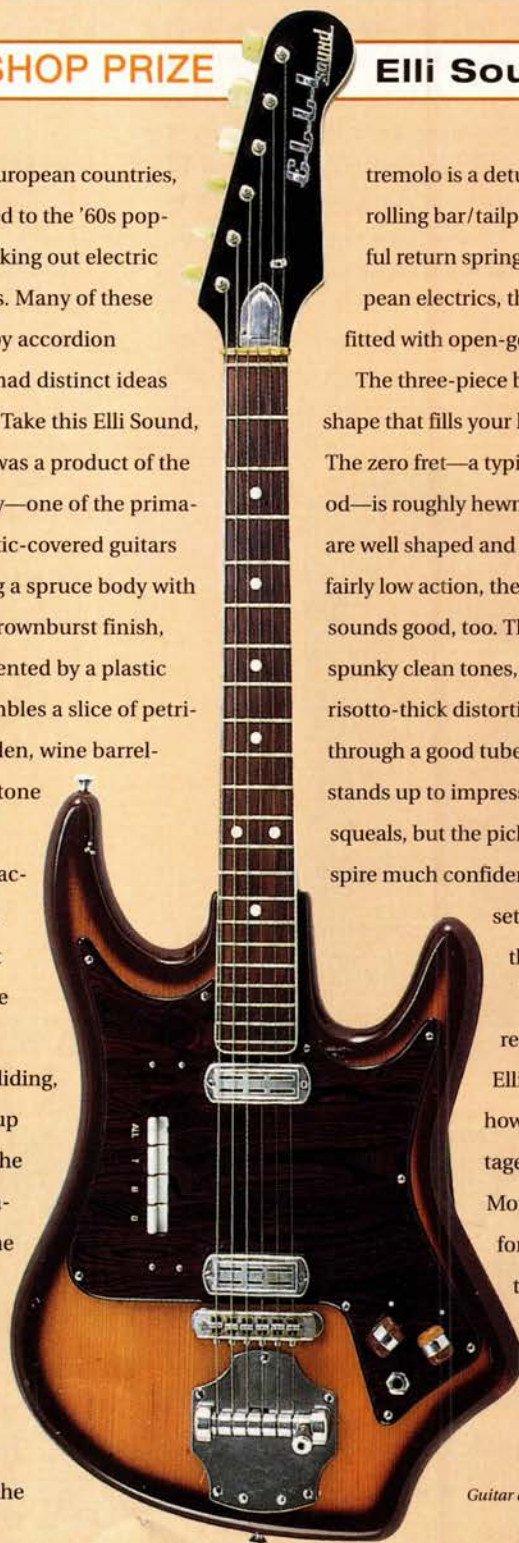
tremolo is a detune-only type that uses a rolling bar/tailpiece attached to a powerful return spring. Like many early European electrics, the Elli's long headstock is fitted with open-gear tuners.

The three-piece bolt-on neck has a round shape that fills your hand like a bocce ball. The zero fret—a typical detail of the period—is roughly hewn, but the other 21 frets are well shaped and finished. Thanks to a fairly low action, the guitar plays quite well. It sounds good, too. The pickups offer bright, spunky clean tones, and they're capable of risotto-thick distortion when pumped through a good tube amp. The Elli Sound stands up to impressive volume without squeals, but the pickup switches don't inspire much confidence—you can change settings by simply shaking the guitar!

Purchased by its current owner for \$250, the Elli Sound is a reminder of how undervalued many vintage Euro guitars remain. More than just a wall hanger for a den or a double-wide trailer, the Elli Sound is a satisfying player and a hip example of Italian styling.

—ART THOMPSON

Guitar courtesy of Terry Carleton.





## > LIVE WIRES Kerry King and Jeff Hanneman

**F**ew bands wield raw power on the level of Slayer—the band that set the standard for speed metal. On tour in support of their latest album, *God Hates Us All* (American), Slayer guitarists Kerry King and Jeff Hanneman perform material from their 20-year repertoire using several guitars with different tunings and string gauges.

King's road arsenal includes five B.C. Rich guitars: a King V (with EMG 81 and 85 pickups, an EMG 20dB boost circuit, and a Kahler tremolo), a 7-string War Tribe (with DiMarzio humbuckers, the EMG boost circuit, and a Floyd Rose Low Profile bridge), and a King V, a Tribal V, and a War Tribe (each outfitted with EMG 81 and Fernandes Sustainer pickups, the EMG boost circuit, and a Kahler).

Hanneman's munitions include three custom-built ESPs and a late-'80s Jackson Soloist—all of which have EMG 81 and 85 pickups and Kahler tremolos. King and Hanneman both use D'Addario strings and medium-gauge D'Andrea rounded-triangle picks.

For the majority of the band's set, King and Hanneman play in standard tuning, but detune to *D#* (these guitars are strung with .009-.042 strings) or *C#* (strung with a .009-.046 set). To counterbalance the lows from King's 7-string (strung with a .010-.056 set), Hanneman uses two lowered tunings on his 6-strings: the *C#* tuning with the low *E* string dropped to *B* (strung with a .010-.056 set) and *A#* standard (strung with a .013-.056 set).

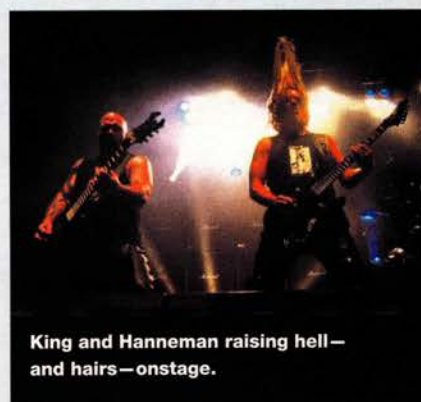
King's signal is sent to his rack via Nady

950GS wireless systems. Two transmitters are used to facilitate guitar changes, and the two receivers are plugged into a Korg DTR-1 tuner. The tuner's main output goes to loop 1 of a Rocktron Patchmate switcher/Hush unit, which regulates a Boss RGE-10 graphic EQ and a Rocktron Hush Super C noise reduction unit. The output from loop 1 cascades into loop 2, which handles a rackmounted Crybaby wah (controlled from a remote pedal onstage). The output from loop 2 cascades into loop 3, and the output of loop 3 is Y-cabled to loops 8 and 9—which are routed to two Marshall JCM 800 100-watt Super Lead heads powering two Marshall 1960B 4x12 cabinets loaded with 75-watt Celestions. A Juice Goose Rack Power 200 supplies light and power, and a master mute switch silences the rig when desired.

Hanneman's signal goes from a Nady 950GS wireless to one side of a Whirlwind Selector A/B box (the other side has a standby cable in case of wireless failure). From there, Hanneman's signal travels to a Boss RGE-10 graphic EQ, a Rocktron Surf Tremolo pedal, a Yamaha SPX90 (for delay), and an Eventide H3000 S Ultra-Harmonizer. The outputs from the Eventide go through two Rocktron Hush Super C units and into a dual-Marshall head/cab rig just like King's. Rack power and light are supplied by a Juice Goose Rack Power 200.

—LISA SHARKEN

*Thanks to T.J. Gordon and Matt Hartman for providing technical info.*



King and Hanneman raising hell—and hairs—onstage.



Hanneman's rack o' doom.



Back in Black: Hanneman's Jackson and three ESPs.



King's bevy of B.C. Riches.



King's rack of destruction.



# TOOLBOX\*

> > > ESSENTIAL INFO FOR GUITARISTS

## FRETWIRE\*

30, 2000, and did not sell more than 500,000 copies. Finalists included **PJ Harvey**, **Beta Band**, **At the Drive-In**, **Tortoise**, and the **Dandy Warhols**. The winner was chosen by a panel of 15 industry luminaries that included **Beck**, **Macy Gray**, **Aimee Mann**, **Dave Grohl**, **Trent Reznor**, **Lucinda Williams**, producers **Steve Lillywhite** (U2, Peter Dinklage, Morrissey) and **Ross Robinson** (Korn, Limp Bizkit), and others. . . . **WATCH WOMEN ROCK:** Coming to a PBS station near you this March is *Welcome*



Janis Martin, one of the *Women of Rockabilly*.

to the Club—*The Women of Rockabilly*, a documentary by Beth Harrington that tells the stories of '50s rockabilly stars **Wanda Jackson**, **Brenda Lee**, **Janis Martin**, and **Lorrie Collins**. The film, narrated by Roaseanne Cash, shows how these early feminists bucked the system, gained the respect of the male-dominated industry, and performed with the likes of **Johnny Cash**, **the Beatles**, **Elvis Presley**, and **Carl Perkins**. As the PBS publicity department points out: "While Donna Reed was baking, these gals were shaking!" . . . **PASSING NOTES:** **Michael Karoli**—guitarist, violinist, and

## > CLASSIC RIFFS

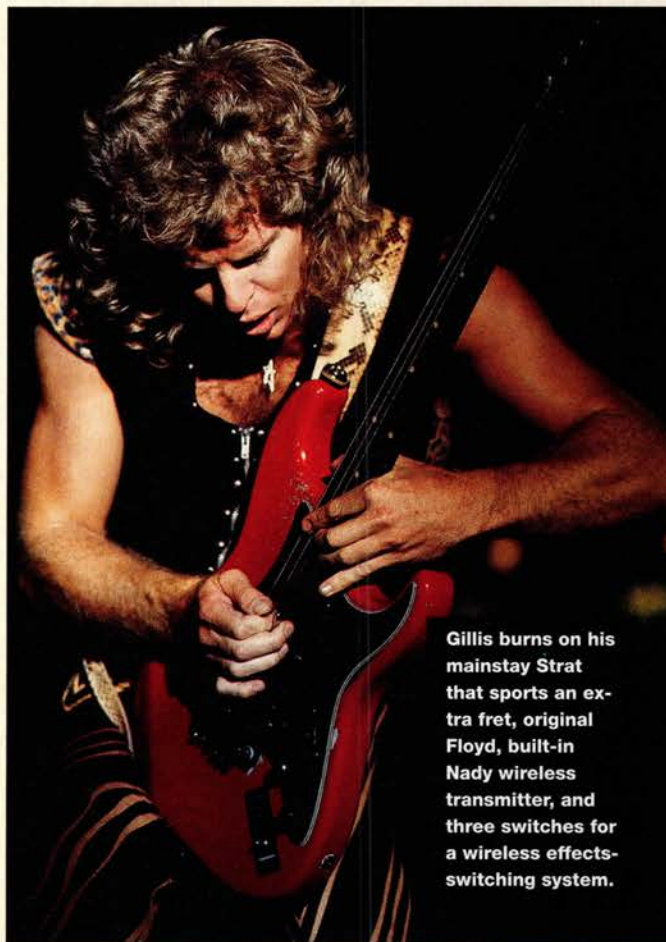
### Brad Gillis on "Sister Christian"

When Night Ranger hit the airwaves in 1982, Brad Gillis was already famous in guitar circles for having the guts to fill the late Randy Rhoads' shoes in Ozzy Osbourne's band. With his own group, Gillis established himself as a master of the whammy bar who could craft memorable parts with a huge tone. Nowhere are those skills more evident than on Night Ranger's 1983 smash, "Sister Christian."

To track the solo, Gillis played his main instrument—a heavily modified '62 Strat. "That guitar has a prototype PJ Marx humbucker in the bridge, and an original, stainless-steel Floyd Rose whammy with no fine-tuners," he says. "Mine is the third one Floyd built. Eddie Van Halen got the first one, and Neal Schon got the second."

Gillis plugged his Strat into a Mesa/Boogie Mk II head and a Greenback-loaded Marshall 4x12. The cabinet was miked with a Shure SM57 tilted slightly off-center. "I ran all the tone controls on six," he recalls, "and I cranked the preamp up to about nine with the master about halfway up. It was *loud*, because I knew I'd need a lot of sustain to pull the solo off. I always preferred cutting solos in the control room—rather than in the studio with the amp—so we had to crank the Urei monitors to generate feedback."

The dramatic "Sister Christian" solo has many Gillis trademarks, including slick whammy swoops, pinched and tapped harmonics, and tasty chromaticism. "It starts at the 2nd fret of the G string," he says. "I'm digging in hard, and using a metal pick to bring out the



Gillis burns on his mainstay Strat that sports an extra fret, original Floyd, built-in Nady wireless transmitter, and three switches for a wireless effects-switching system.

harmonics before landing on the 3rd-fret C on the A string. I tapped at the 15th fret to bring out the octave harmonic, then I raised it a full-step with the bar. The next note is a G at the 5th fret of the D string, but the bar is already raised, so it comes out as an A—which I release back down to G."

The second half of the lead break features huge melodic skips and a laid-back sense of space that heighten the excitement of the burning finale. "I wanted something special, so I tried to use the whole fretboard," says Gillis. "I deliberately let the solo breathe and I tried to exude emotion. The song made it to number four, and it has withstood the test of time. After all this time, I notice little things that I don't like, but I think it's a good representation of who I am as a player."

—MATT BLACKETT



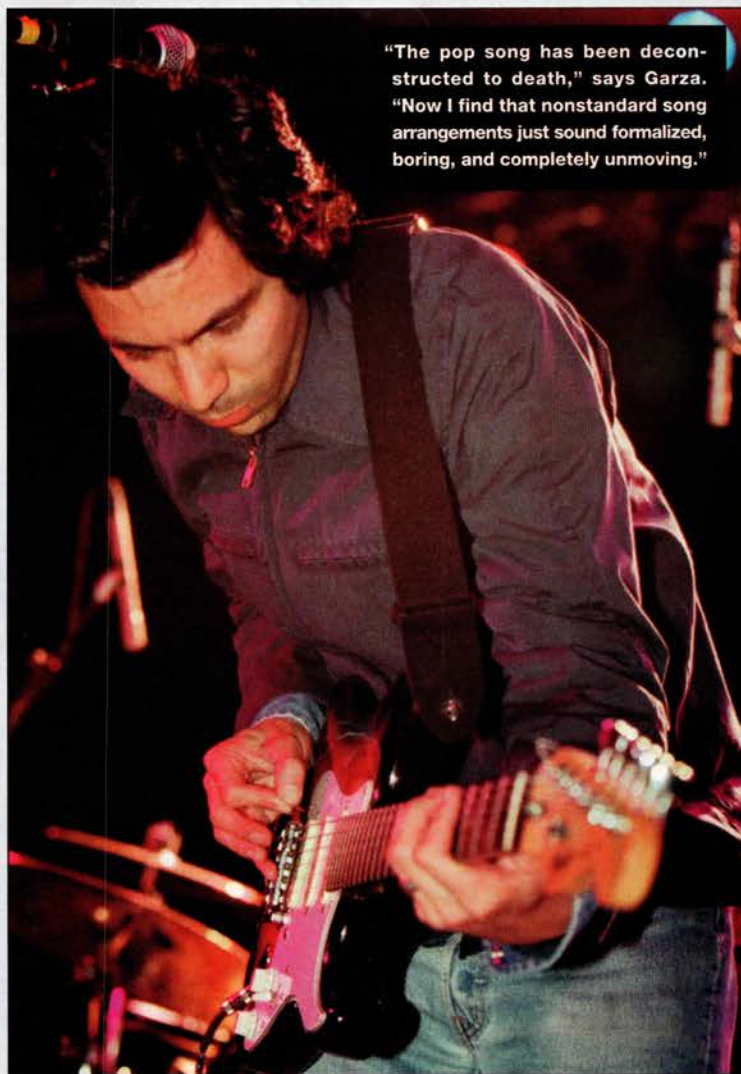
## > SONGCRAFT David Garza

**A**lthough David Garza was feted as one of the year's heaviest singer/songwriters in *Vanity Fair's* 2001 music issue, he is a far cry from an introspective coffee-house poet. And he does way more than strum an acoustic guitar and sing aching ballads of loss and regret. For one thing, he worked his tail off building a following in Texas clubs. Then he put his money where his talent was by releasing more than ten self-produced CDs on his own indie label. Finally, he's a tone freak and home-recording fiend who loves layering guitar tracks with his '62 reissue Fender Jaguar, Gretsch Tennessee Rose, and Gibson Les Paul. His latest album is very appropriately titled *Overdub* [Lava/Atlantic].

—MICHAEL MOLENDEN

• • • • •

"The biggest thing a guitar player can do to enhance a song's melody is to calm down and leave space for the vocal," counsels Garza. "As heavy as Jimmy Page was as a guitarist, he was also incredibly sensitive. He knew the voice was the star of the song, and that his guitar was just a supporting actor. If the guitar is in sync with the vocal melody, then you're doing your job as a guitarist *and* as a producer. If this sounds simplistic, then why do so many bands continue to overwhelm the vocal with layers upon layers of rhythm tracks and counterpoint lines? They just don't get that 98 percent of the people who hear your record are listening to the voice—not a bitchin' guitar tone."

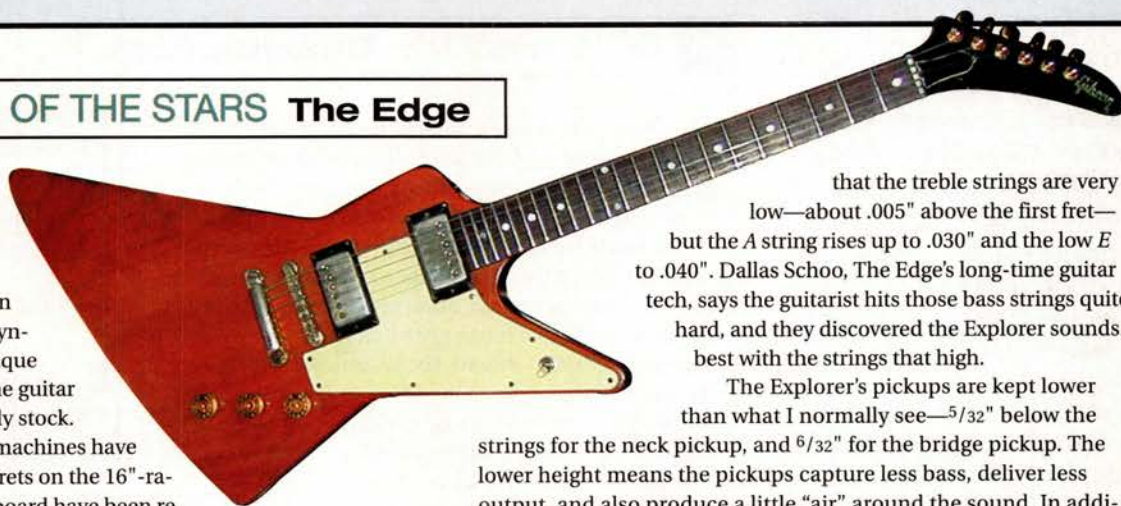


"The pop song has been deconstructed to death," says Garza. "Now I find that nonstandard song arrangements just sound formalized, boring, and completely unmoving."

## > SETUPS OF THE STARS The Edge

**T**he 1976 Gibson Explorer The Edge bought new as a teenager was the first guitar he played in U2, and, for me, it is synonymous with the unique sound of its owner. The guitar has remained relatively stock. Gold Schaller tuning machines have been added, and the frets on the 16"-radius rosewood fingerboard have been replaced about three times with low and wide Dunlop 6130 fretwire. As the frets wear, they are leveled, rounded, and polished to add some life between refretting jobs.

The neck is quite straight, with only .005" relief. String height at the 12th fret is  $\frac{6}{64}$ " on the treble side, and  $\frac{7}{64}$ " on the bass side. An interesting point about the nut height (measured as the distance from the bottom of the unfretted string to the top of the 1st fret) is



that the treble strings are very low—about .005" above the first fret—but the A string rises up to .030" and the low E to .040". Dallas Schoo, The Edge's long-time guitar tech, says the guitarist hits those bass strings quite hard, and they discovered the Explorer sounds best with the strings that high.

The Explorer's pickups are kept lower than what I normally see— $\frac{5}{32}$ " below the strings for the neck pickup, and  $\frac{6}{32}$ " for the bridge pickup. The lower height means the pickups capture less bass, deliver less output, and also produce a little "air" around the sound. In addition, The Edge has the tailpiece screwed down to the body—possibly to gain as much sustain as possible from the guitar.

Schoo strings up the guitar with Ernie Balls (gauged .010-.046), and winds about two-and-a-half turns of string around each post. He uses a mixture of hobby wheel lube and graphite to keep the strings from sticking in the bone nut.

—GARY BRAWER, [brawer.com](http://brawer.com)



# TOOLBOX\*

> > > ESSENTIAL INFO FOR GUITARISTS

## FRETWIRE\*

vocalist for the experimental German group **Can**—died November 17, 2001, in Essen, Germany, at the age of 53. Can was founded by Karoli and bassist Holger Czukay in 1966, and the group continued to produce albums until 1989—all the while influencing such big-name acts as **Talking Heads**, **Brian Eno**, **Sonic Youth**, and **Tortoise**. . . . **Norman Granz**, founder of Verve Records, died November 22, 2001, at the age of 83. Besides establishing what is now the world's largest jazz and adult-contemporary record label, Granz was also respected for his efforts to fight racism. During the '40s and '50s, when many industry professionals simply overlooked such incongruities, Granz insisted on paying performers equal wages and holding concerts only in non-segregated venues. Throughout his career, he worked with many of the biggest jazz legends of all time, including **Louis Armstrong**, **Count Basie**, **Duke Ellington**, **Dizzy Gillespie**, **Billie Holiday**, and **Ella Fitzgerald**. . . . **PICK UP PICKUP ARTISTS:** In September, **Seymour Duncan** released the first of its limited-edition CD compilations, *United by Tone*—which showcases artists associated with the company and features liner notes that detail gear used on each track (not just pickups). Volume 1 includes **Blink 182**, **Alien Ant Farm**, **311**, **Slash**, **Monster Magnet**, the **Rollins Band**, **Jennifer Batten**, **Jimmy Bruno**, and **Bill Frisell**. The CDs go for a mere \$3.50, and \$.50 from each sale will be donated to the September 11th Fund. For more information, click to [seymourduncan.com](http://seymourduncan.com). —EMILY FASTEN

## > MY FAVORITE GUITAR PLAYER **Brian Setzer**



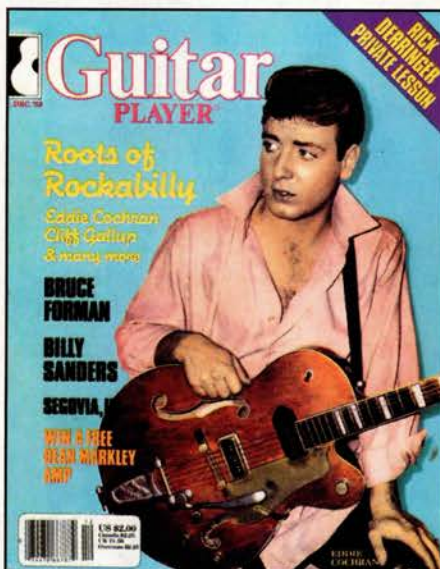
"The December 1983 issue was the first time I had seen the word 'rockabilly' in print, and I thought, 'Oh my god—we've been discovered!' And to have my idol, Eddie Cochran, on the cover was another home run. I'd never seen that really cool, hand-tinted picture before. I thought, 'The establishment *finally* gets it!' It was like we got a

slap on the back, and rockabilly was finally recognized as real music.

"The other thing that blew me away about that issue was that *GP* actually got Gene Vincent's reclusive guitar player, Cliff Gallup, on the phone. As far as I knew, no one had ever interviewed him, and that was so cool because he's an unsung hero to me, Jeff Beck, and a lot of other guys.

"To me, *Guitar Player* is the only guitar magazine that's not like *Hit Parader*. It's the guitar player's guide. I don't have to read about the latest ten-minute success story that may or may not be good. I get to read about guys who make it on their own merits. That's what has always impressed me. Congratulations on 35 years, *Guitar Player*—you guys deserve it!"

—BRIAN SETZER, DECEMBER, 2001



## > SITE READING **Buzzfox.com**

**D**on't you hate it when you read about a pedal that seems really cool, but your local music store doesn't carry it? Enter [buzzfox.com](http://buzzfox.com)—an online stompbox outlet with a brilliant pedal-auditioning feature.

First, locate the pedal you want by clicking on a brand or an effect type. If there's a headphone-wearing wasp icon next to your choice, you can listen to a prerecorded lick through the pedal *and* tweak up to four preset control parameters to your heart's delight. Pedals from the same processing family all play the same riff, so you can really get a feel for how, say, an Electro-Harmonix Small Stone phaser sounds compared to a Guyatone PS3.

Although the site doesn't boast megastore brand variety, those available—models by Bixonic, Budda, Dunlop, Electro-Harmonix, Guyatone, Maxon, Voodoo Lab, and Z. Vex—are some of the coolest pedals in guitardom. And auditioning models is so quick and easy, you'll find [buzzfox.com](http://buzzfox.com) is the next best thing to plugging in.

—SHAWN HAMMOND





## > PERFORMANCE NOTES Rodney Jones

**V**eteran sideman and session guitarist Rodney Jones has played alongside such notables as Dizzy Gillespie, James Brown, and Michael Jackson. He's currently the house guitarist on NBC's *The Rosie O'Donnell Show*, and his funky new solo album is *Soul Manifesto* [Blue Note].

—SHAWN HAMMOND

*What's the biggest lesson you've learned from being a sideman?*

That you have to balance the art of creating music from the heart with the craft of earning a living.

*What is typically a session player's major challenge?*

You have to be able to look at a piece of music or a video image, and know the appropriate thing to play. You may be asked for something general—like a blues solo—or something very specific, like a solo in the style of Hendrix, B.B. King, or Stevie Ray Vaughan. You have to know what people mean when they make those requests.

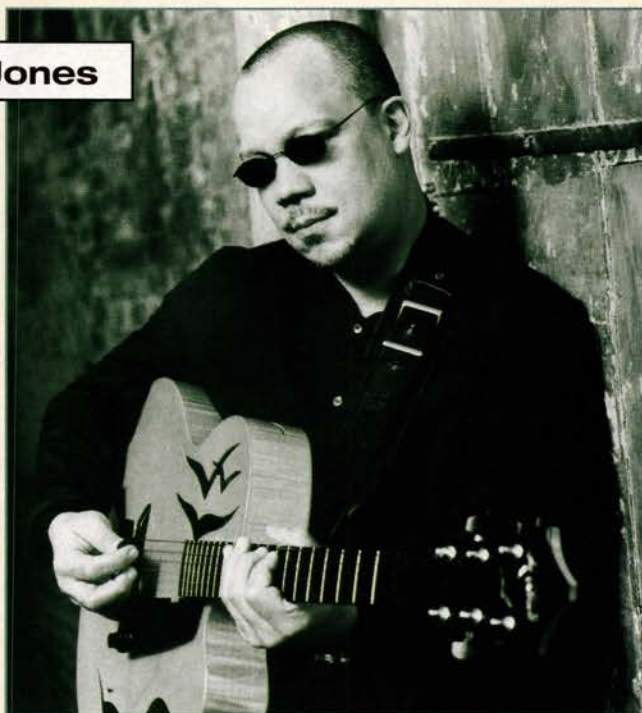
*Is there usually room to interpret?*

What I'd play in those situations is totally different from what I'd play at home if I felt like playing the blues. When you're working as a sideman, the task is to help your boss realize his or her vision—which may not be what you think is the best musical choice.

*Do you have any session survival tips?*

You basically need a lot of common sense—but I've found that common sense is not so common. My biggest tip is what I call the five Ps: "Proper preparation prevents poor performance." Make sure your guitar is in good working order, and that you have new strings and all the tools you need to get through the gig. Also, be sure that you bring the right instrument. Don't take a Gibson L-5 if a Strat fits the music better. For live gigs, find out beforehand what you should wear. You don't want to show up in jeans and a T-shirt when everyone else is wearing a suit. Success in this business has as much to do with social skills as it does with musical skills. These are very basic concepts, but you'd be shocked by how many gigs guys lose because they just don't get it. I keep getting calls because people know I'll show up with the right stuff.

*What gear do you usually bring to a gig?*



Jones waxes soulful on his Mortoro hollowbody.

Most people you're working for don't really know how to write for the guitar, so they're usually imagining stock guitar sounds, and they don't care about your latest piece of gear. They just want you to make their music sound better. I use a Line 6 Flexitone or an AX2-212 for most of my studio work, because I can switch from overdrive to a clean sound, or from a Marshall-like lead sound to a Roland JC-120 emulation just by hitting a footswitch. Are there differences between digital models and the real thing? Sure, but the average guy can't tell. Also, you have to learn how to get your sound out of any amplifier. I sound like me whether I'm playing through a Roland, a Fender Twin, a Line 6, or a Matchless. My ears tell me how to adjust my playing so that it sounds the way it's supposed to.

## > LEARNING CURVE Jump, Jive 'N' Swing

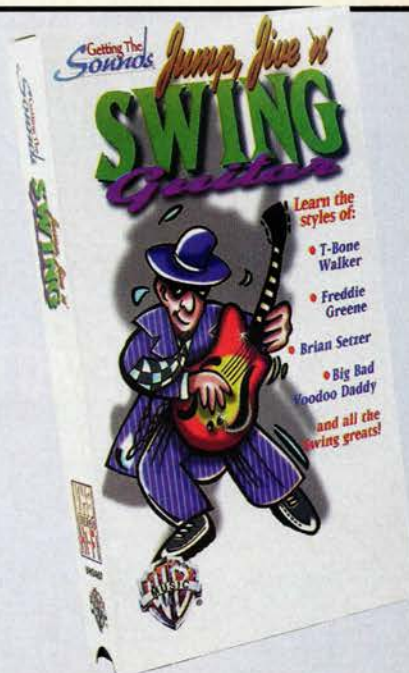
**I**f you're ready for a swing-jazz/jump-blues revival on your fretboard, *Jump, Jive 'N' Swing* is right up your alley. Featuring instructional guru Keith Wyatt, this 60-minute video focuses on rhythm playing in the styles of swing legends Freddie Green and T-Bone Walker. (Despite claims on the cover, Brian Setzer and Big Bad Voodoo Daddy are not mentioned in the video.)

How does Wyatt teach heady chord progressions without prompting synaptic overload? Easy. He casually mentions chord names (which are flashed on the screen), shows you how to finger them, and strips them down to their swing-friendly basics. Heavy theory is left for another day.

Wyatt also explains several approaches to playing swing with a band, and periodically demonstrates moves with a pianist, a drummer, a bassist, and a two-piece horn section. Unfortunately, the cameras flit between band members during the jams, instead of focusing on Wyatt's hands. All in all, Wyatt does a fantastic job of simplifying swing and jump blues, and he also throws in clever swing survival tactics, such as how to play at half tempo—and with sparser chords—when the band is wailing at a fast pace.

Warner Bros. Publications, 15800 N.W. 48th Ave., Miami, FL 33014; (800) 628-1528; warnerchappell.com.

—SHAWN HAMMOND





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# New Gear

By Emily Fasten



## 1. KRAMER

The Striker AX-404C Double Neck (\$600) combines a 6-string acoustic with a 6-string electric, and features dual outputs, a maple top, maple necks, an alder body, and rosewood fretboards. The acoustic side has a Shadow SH-CA active acoustic system with individual tone and volume controls, a Shadow SH-095 piezo pickup, and a rosewood string-through bridge. The electric side is stocked with QuadRail humbuckers and individual tone and volume controls, as

well as a 3-way pickup selector. The Striker comes in translucent amber, black, green, and blue. **Kramer**, dist. by MusicYo, 1840 41st Ave. #102, Capitola, CA 95010; musicyo.com.

## 2. ROLLS

The RP252 (\$275) is a rack-mount, two-channel compressor/limiter/gate with variable threshold, ratio, attack, release, and output level controls for each

channel. Gating controls include gate threshold and gate release time, and a front-panel Stereo Link feature merges each channel's functions to provide equal processing for stereo signals. The rear panel has 1/4" TRS and XLR balanced input and output jacks, unbal-

anced 1/4" TRS sidechain jacks for each channel, and a level-select switch to accommodate both instrument and line-level signals. **Rolls**, 5968 S. 350 West, Salt Lake City, UT 84107; (801)263-9053; rolls.com.

## 3. GUYATONE

The Guyatone PT-21 (\$80) is a palm-sized chromatic tuner that mounts directly to your guitar via a reusable adhesive pad. In Direct mode, the PT-21 senses pitch via vibration, while Mic mode employs an onboard microphone. The unit also has three additional modes of operation—Sound (which allows you to tune to a reference pitch), Calibration (which lets you set the frequency of standard pitch from 437Hz to 445Hz), and Auto Calibration (which calibrates standard pitch using a reference note from an instrument). Other features include auto-off and the ability to select bar or dot tuning indicators on the two-color LED display. **Guyatone**, dist. by Godlyke, Box 4677, Wayne, NJ 07474; (973) 835-2100; guyatone.com.



## ORANGE

The AD30HTC Twin Channel Head (\$1,299, pictured) is a 30-watt, class A amp with four EL84 output tubes, four ECC83 preamp tubes, and a GZ34 rectifier. It features two separate signal paths, silent channel switching, and master volume, 3-band EQ, and gain controls. Sporting the same circuitry, the AD30TC Combo (\$1,819) has two Celestion Vintage 30 speakers. An optional footswitch is also available for use with either model. **Orange USA**, dist. by OMEC Inc., Box 421849, Atlanta, GA 30342; (404) 303-8196; orange-amps.com.

## 4. L.R. BAGGS

The Feedback Master (\$129) is an all-analog, class A device that helps control feedback





## GIBSON

Part of Gibson's Super Goldtone series, the GA-30RV (\$2,395) is a 30-watt, class A tube amp with four EL84s, and one 10" and one 12" Celestion speaker. The GA-30RV's two channels—as well as its Accutronics spring reverb and series/parallel effects loop—are footswitchable. The first channel, Preamp One, has volume, treble, middle, and bass controls. Preamp Two features gain, volume, treble, middle, and bass controls. There are also separate reverb controls for each channel, as well as a boost function. **Gibson**, 641 Massman Dr., Nashville, TN 37210; (615) 391-1580; gibson.com.



from almost any active or passive acoustic pickup. The Feedback Master employs two fixed-depth, sweepable filters and phase inversion, and comes with belt clip and a mic-stand adapter. **L.R. Baggs**, 483 North Frontage Rd., Nipomo, CA 93444; (805) 929-3545; lrbaggs.com.

## 5. GRAPH TECH

The F.A.A.S (Fat Ass Acoustic System: \$25-\$160) pickup system lets you coax acoustic sounds from your electric by replacing your current saddles with piezo-equipped Graph Tech String Saver saddles. An optional plug-in Quicksitch then lets you change from electric to acoustic sounds—or a blend of the two. Each set of saddles can be retrofitted to most Strat- or Tele-style guitars, as



well as Wilkinson, Tune-o-matic-style, and PRS bridges. **Graph Tech**, #5-7551 Vantage Way, Delta, Canada BC V7T 1C3; (604) 940-5353; graph-tech.bc.ca.

## 6. ESP

Building on their LTD Series, ESP's new LTD Deluxe Series adds such details as figured-maple tops and abalone inlays and purfling. The Eclipse EC-1000 (\$1,249, pictured) is a single-cutaway archtop with EMG active humbuckers, TonePro's System II locking bridge and tailpiece, Sperzel locking tuners, and a black cherry or glossy black finish. The Horizon H-1000 (\$1,249) is a double-cutaway with Seymour Duncan humbuckers, a TonePro System II locking bridge, Sperzel locking tuners, and an amber sunburst or black cherry finish. The M-

1000 (\$1,399) has EMG active pickups, a Floyd Rose tremolo, and a glossy black finish. **ESP**, 10903 Vanowen St., Unit A, North Hollywood, CA 91605; (818) 766-2097; espguitars.com.



## GOULD

The Viper G200 6-string (\$2,750, shown with optional birdseye maple and ebony fretboard, metallic "two-color fade" finish, and pearloid pickguard) features an alder body and a 25"-scale maple neck with a rosewood fretboard. Other features include steel bridge saddles, a string-through body, and Seymour Duncan Trembuckers—a stacked version in the neck position, and a standard version in the bridge position. A hardshell case is included. **Gould Guitars & Basses**, Box 461331; Escondido, CA 92046; (760) 747-7272; gouldguitars.com.



# New Gear



## 7. SIGMUND

The Micro Tube DoubleDrive (\$399) is a true-by-pass preamp pedal built around two miniature tubes. It features volume, treble, middle, bass, drive, and gain knobs, and has a tube line buffer. It can be used with a guitar amp or to plug directly into a mixer or recording device. The DoubleDrive is handmade and features a chrome-plated steel enclosure. A power supply is included. **Sigmund**, 10336 Wilsey Ave., Tujunga, CA 91042; (818) 353-5558; [sigmundguitars.com](http://sigmundguitars.com).

## 8. HOHNER

Hohner's new O Series of acoustic guitars (\$299-\$429) includes classical, folk, dreadnought, left-handed dreadnought, 12-string dreadnought, and cutaway versions. The guitars feature ovankol backs and sides, solid spruce tops, and die-cast tuning machines. **Hohner**, 1000 Technology Park Dr., Glen Allen, VA 23059; (804) 515-1900; [hohnerusa.com](http://hohnerusa.com).



## HUGHES & KETTNER

The Warp 7 (\$999) is a 100-watt, current-feedback amp specifically designed for detuned guitars. It has two channels: Clean (with volume, bass, mid, and treble controls) and Warp (with gain, master, bass, mid, treble, and presence controls). Features include effects send and return jacks, a footswitch, and two speaker outs. The optional matching 4x12 cabinet features Celestion RockDriver Junior speakers. **Hughes & Kettner**, 1872 S. Elmhurst Rd., Mt. Prospect, IL 60056; (847) 439-6771; [hughes-and-kettner.com](http://hughes-and-kettner.com).

## CAT'S-EYE

The Cat's-Eye distortion pedals (\$285 each) have powder-coated, solid-steel chassis, true bypass switching, and Hi-Z inputs. The Mista' Fuzz "Vintage Fuzztone" (pictured) features gain-matched AC128 transistors, the Mutha Fuzz Distortion has an RC4885 IC and germanium diodes, and the Mo' Fatta' Fuzz Overdrive offers a custom-tuned EQ and endless sustain. Each is powered via a 9-volt battery or an AC adapter. **Cat's-Eye**, 730 Buena Tierra Way, Ste. 372; Ocean-side, CA 92057; (760) 433-4154; e-mail: [catseyeesp@nctimes.net](mailto:catseyeesp@nctimes.net).



## EL DORADO

El Dorado straps (\$79-\$139) are individually hand tooled from saddle leather, and feature either an acorn-and-oak-leaf or a flower-and-leaf design. They come in tan, brown, and black, and are available in small (40"-46"), medium/large (45"-51"), extra large (50"-56"), and XXL (55"-61"). The shoulder pads are backed with sheepskin shearling, and other appointments include nickel-silver buckles, tips, and loops. **El Dorado**, Box 92894, Pasadena, CA 91109; (626) 791-4995; [eldoradostraps.com](http://eldoradostraps.com).

## 9. ABYSS

Abyss Guitars RMX Hollow-body (\$3,800) features a mahogany body and neck with a carved koa top and an ebony fretboard. The RMX comes standard with chrome hardware, a Schaller Tune-o-matic-style bridge and stop tailpiece, DiMarzio tapped humbuckers,

master tone and volume controls, and a 3-way pickup selector. Options include koa back and sides, choice of inlays, and gold hardware. **Abyss Guitar Company**, 535 N 13 St., Forest City, IA 50436; (641) 582-3718; [abyssguitars.com](http://abyssguitars.com).

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# Cracker

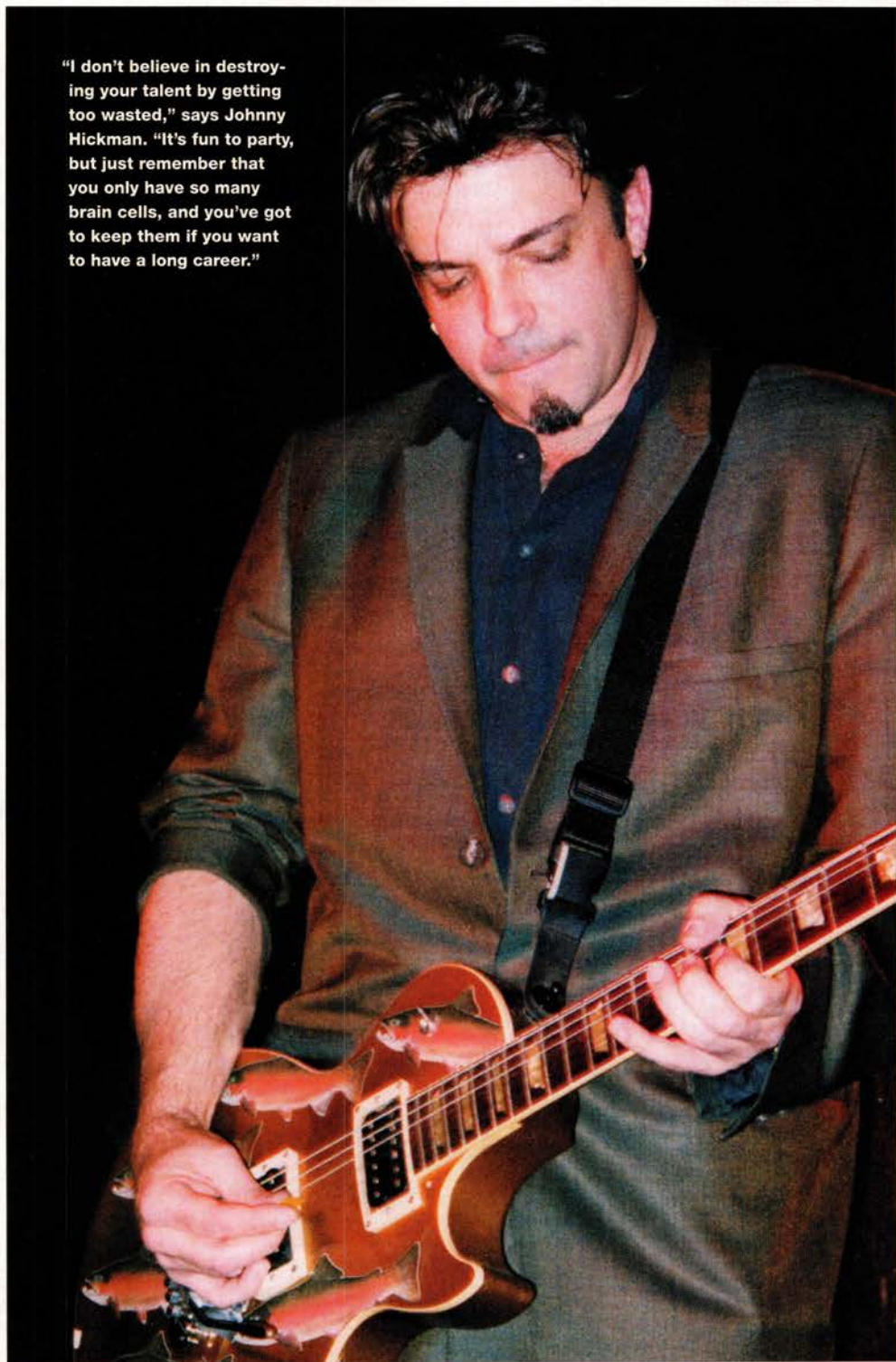
## Johnny Hickman Dissects His Eclecticism

By Shawn Hammond

**"W**e keep anything that feels good—regardless of its musical style," says Cracker guitarist Johnny Hickman of his songwriting partnership with vocalist David Lowery. "Dave and I became friends in high school, during the punk-rock days of the late '70s and early '80s. We were the guys who got away from the purist hipsters and said, 'Yeah, I like the Buzzcocks—but I also like Neil Young, Metallica, and Tom Petty.' Ten years later, we started Cracker and we agreed we wouldn't pursue a specific genre. We sponged up sounds and styles from all over the place, and then filtered them through our little desert-billy heads."

Cracker's latest release, *Forever* [Back Porch], twists genres with a folksy, alterna-punk-meets-indie-R&B mosaic. "Cracker is a lot like Steely Dan," says Hickman. "It's basically the brainstorm of two guys who reserve the right to pull in whoever we think is right for a song. We keep a lot of riffs and song ideas in a box, and when we get the right group of musicians, we'll put things on the table and say, 'Okay, I have this guitar riff from four years ago that we never did anything with—let's see how it feels *now*.'"

"I don't believe in destroying your talent by getting too wasted," says Johnny Hickman. "It's fun to party, but just remember that you only have so many brain cells, and you've got to keep them if you want to have a long career."





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## Cracker

The right musicians for *Forever* turned out to be the road band that Hickman and Lowery have toured with for the past five years. "We recorded most of the songs live on an Otari Radar system, and I usually played my early-'70s Les Paul through my workhorse Hughes & Kettner Triamp," says Hickman. "That amp is just amazing—it's like three dual-channel tube amps in one head, and it gives you a lot of diversity."

But Hickman didn't just rely on one powerful amp for tonal variety. He also experimented with a Line 6 Pod and whatever else he could twist towards sonic mayhem. "For extra-ratty, low-tech sounds, I used an old Silvertone guitar case with the amp built into it," he explains. "Other times, I'd combine tracks played through the Triamp with parts played through a really cheap, no-name amp. One of my favorite tricks, though, was going straight into the board, then sending the signal out to some headphones and miking them. You get some frightening feedback when you do that, but sometimes that feels good [laughs]! And I was especially proud of how 'Guarded by Monkeys' turned out. I plugged an Ibanez Talman into the Pod—using the Modern Class A model with the drive and output level knobs at about eight—then into an Electro-Harmonix Big Muff and the Triamp. I tried a lot of different sounds for contrast, and I really

## Johnny's Goods

**Guitars:** Early-'70s Gibson Les Paul with Seymour Duncan JB humbuckers, Ibanez Talman, Taylor 612C.

**Amps:** Hughes & Kettner Triamp through a late-'60s Marshall 4x12 cab with Celestion Vintage 30s, Ampeg Reverberocket and Gemini, blackface Fender Twin Reverb.

**Effects:** Line 6 Pod, Electro-Harmonix Big Muff, Dunlop CryBaby, Mu-Tron phaser.

**Strings & Things:** D'Addario .011s and medium Dunlop Tortex picks.

grabbed ahold of that song with the guitar."

Although Hickman is a "mature" 45 years old, his mischievous sense of adventure isn't going away anytime soon. In fact, it's growing. "I've been playing since I was 13," he says. "Yet I always find something new around the corner. That's the beauty of music—no matter what age you are, you can always reinvent yourself. In fact, you owe it to yourself to keep changing." ■

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# Warren Haynes

## Gov't Mule Pays Tribute to Allen Woody

By Shawn Hammond

**W**hen Gov't Mule bassist Allen Woody passed away suddenly on August 26, 2000, guitarist Warren Haynes and drummer Matt Abts were devastated, but they decided to carry on. However, picking a new bass player to replace their dear friend seemed unthinkable.

"The last thing we wanted to do was start auditioning bassists," Haynes remembers. "But we were ready to record a new Gov't Mule album, and I had a lot of songs I'd been working on. We finally came up with the concept of paying tribute to Woody by getting all of his favorite bass players to contribute a track to the album. We thought maybe that process would lead us to the right path—and it would definitely buy us some time so we wouldn't have to rush into deciding if there's going to be a permanent replacement, or who that might be."

The tribute turned into two star-studded releases: *The Deep End Volume I* and *Volume II* [ATO]. The albums constitute what may be the heaviest bass summit to date. *Volume I* features Jack Bruce, Bootsy Collins, John Entwistle, Flea, Larry Graham, and Roger Glover. *Volume II*—due out this spring—features Les



"It was overwhelming to go into the studio each day with a different legendary bass player," says Haynes of the making of *The Deep End*.





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## Warren Haynes

Claypool, Chris Squire, Tony Levin, Jack Casady, Billy Cox, Me'Shell NdegéOcello, and Phil Lesh.

"Pretty much everyone we asked said 'yes,'" says Haynes. "Our main goal was to make sure each bassist played a song that showcased their personality—as opposed to just having them add parts to a track. A lot of thought was given to the marriage between the song and the bass player, and I wrote some of the songs with a specific bass player in mind. For instance, I wrote 'Fool's Moon'—which has a definite Cream feel to it—for Jack Bruce. Some of the other songs were written *with* the bass player. We wrote one with Les Claypool that's pretty much half us and half Primus—or Primule!"

The *Deep End* sessions were tracked live at New York's Theater 99—an old Yiddish Vaudeville theater equipped with a Neve console and tons of vintage tube outboard gear. "We set up just like we were playing live—no monitors, no headphones, no isolation booths," says Haynes. "Everything was blasting into everything else. The main objective was to capture a live vibe, and make everyone comfortable enough to play. We love records where there's a lot of sound leakage."

Almost every bass player used Woody's '70s Ampeg SVT rig, while Haynes used a Bradshaw switcher to choose between four multi-amp rigs.

"I had a bunch of amps set up," he relates, "including a Cesar Diaz CD-100, a modified Soldano SLO 100 through a 4x12 cab with Vintage 30s, a Custom Audio head, a '68 Marshall plexi, a Dick Boyden amp, and a lot of small amps, such as '50s Gibson Skylarks with 6" Jensen speakers. I usually ended up blending one small amp and one big one. On 'Maybe I'm a Leo,' I used my 1961 Gibson ES-335 to roar through the Diaz and the Soldano, and I ended up plugging the 335 straight into a '65 Fender Super Reverb for a lot of songs, including 'Beautifully Broken,' 'Banks of the Deep End,' and 'Sco-Mule.' The 335 just gave me a more three-dimensional sound, and made it easier to get singing sustain. I also used my Gibson Custom Shop Firebirds and '59 Les Paul reissues, but I used the 335 the most."

Despite the obvious—and planned—tribute nature of *The Deep End*, Haynes and Abts did not want the album to sound like a scattered collection of guest spots. "I'm very proud that the two albums are cohesive statements," says Haynes. "The music still sounds like us, but with other personalities blended in. In many ways, this is the same record we would've made had Woody not passed away. And that was really the mission—to make this a Gov't Mule record, not just some all-star project. To take something as tragic as losing one of your best friends and turn it into something this positive is about the most we could hope for."

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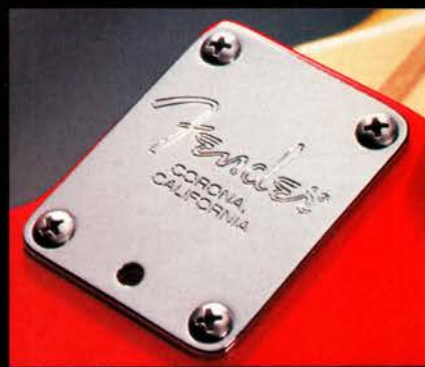


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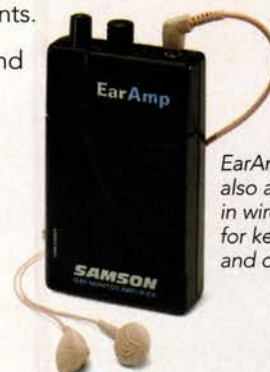
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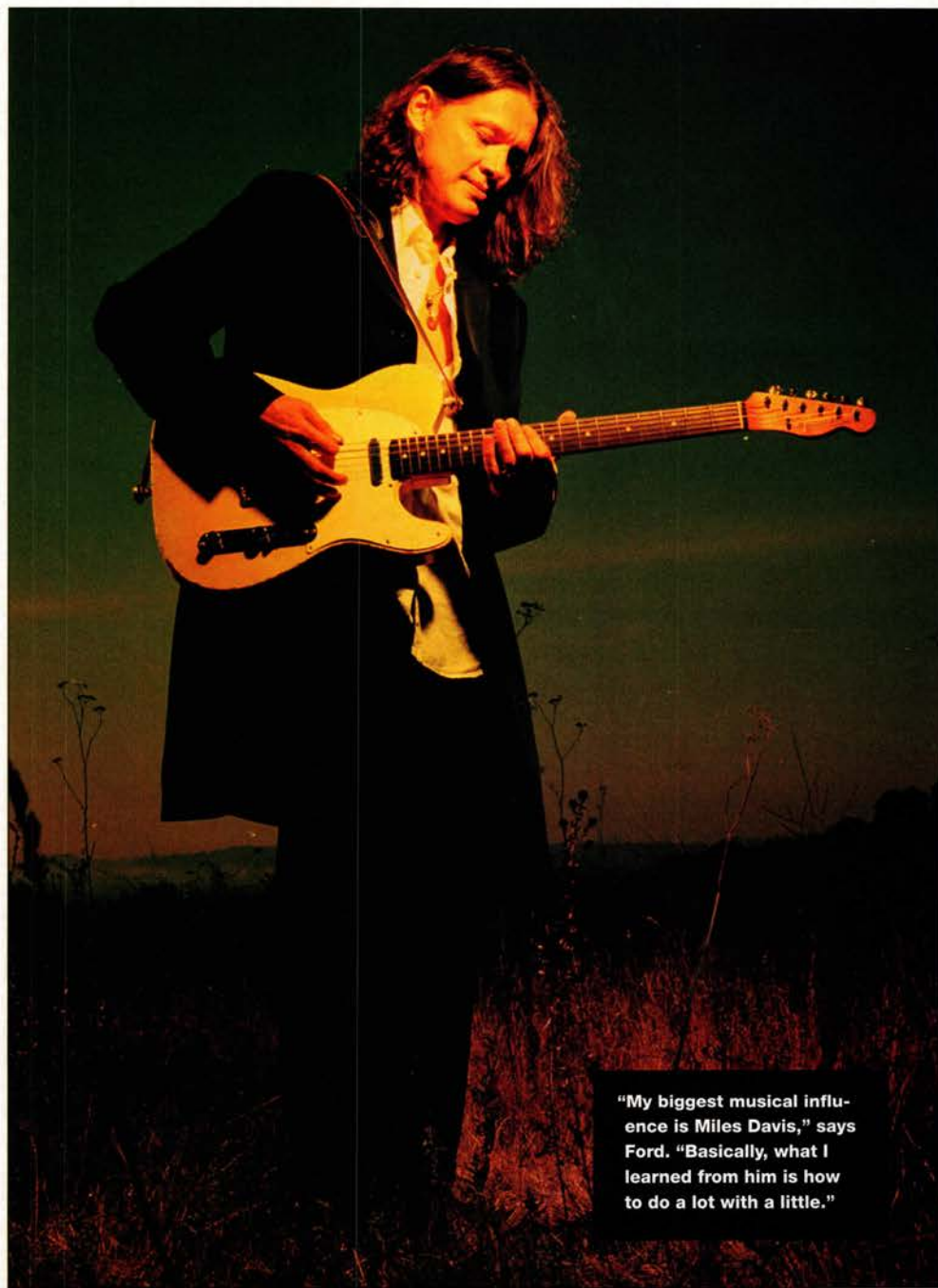
# Robben Ford

## Blues and Beyond

By Art Thompson

**L**ike an explorer venturing from a secure base camp, Robben Ford pushes the boundaries of his musical vision while keeping a solid footing in blues. His journey so far—from the Northern California blues scene to stints with Jimmy Witherspoon, Tom Scott, Joni Mitchell, George Harrison, and Miles Davis, to his own successful solo career—has yielded a wealth of 6-string highlights that have affected the course of modern guitar playing. Ford's powerful melding of jazz harmony with a gutsy blues feel has inspired legions of guitarists, earning him cult-hero status among blues, jazz, and rock aficionados.

The latest expression of Ford's talents is *Blue Moon* [Concord Jazz]. Rife with fiery guitar playing and funky grooves, *Blue Moon* is both a greasy blues album and a reflection of the guitarist's more adventurous leanings. "I've worked to expand my musical vision so that it's not quite as focused on the blues," says Ford. "But after I wrote some songs, I allowed myself the luxury of playing some blues covers



"My biggest musical influence is Miles Davis," says Ford. "Basically, what I learned from him is how to do a lot with a little."

on this album: Little Walter's 'Up the Line,' Big Maceo Merriweather's 'The Way You Treated Me,' and Willie Dixon's 'It Don't Make

Sense.' I haven't done this many covers on an album since *Talk to Your Daughter*."

Ford admits it's sometimes

challenging to find songs that satisfy his interests *and* those of his audience. "The music business is pretty demanding, and



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## Robben Ford

perceptions of you can prove limiting," he explains. "People aren't necessarily interested in your musical growth, and that's unfortunate, because you want to feel like you have the freedom to explore. In that regard, there's a bit of a balancing act to being a professional musician."

Like his music, Ford's recording process is also subject to periodic re-examination. "Recently I've started doing demos using Pro Tools," he says. "I'll get together with my bass player, Jimmy Earl, who has a home studio, and we'll often create a drum track with a loop. We'll put down guitar, bass, and a vocal, and then I'll play some Wurlitzer piano and maybe add a rhythm part. I don't like making albums with Pro Tools, though. It freaks me out—I actually find it painful to listen to. When we go into the studio, we start over from scratch and everything goes on tape."

Another new tool that Ford employed on *Blue Moon*—albeit sparingly—was a Line 6 Pod. "I plugged my '58 Strat into it and found a cool, fuzzy guitar sound that I used on 'Hard to Please,'" he says. "I enjoyed the freakiness of the tone, though for the main solo I played through a Dumble Overdrive Special."

Ford has also expanded his choice of guitars in an effort to bring more texture into his music. "My sound doesn't change a lot," he admits, "but since *Talk to Your Daughter*, and even my first album with the Blue Line—which were both recorded with just one guitar and one amplifier—I've grown into using other guitars, and, to some extent, different instruments for rhythm parts and solos. I've been using Dumble amps since about 1983, so any changes in my sound are mainly due to the guitars. I've used a Tele a lot for the last five years, and that's certainly made a difference. Another factor is that I *play* differently on a Tele, a Strat, or my Fender Robben Ford Signature guitar."

Ford's stellar 6-string abilities have opened doors to recording and performing with some of the heaviest artists on the planet. But the guitarist is quick to point out that building and maintaining his solo career has required dedication, hard work, and a willingness to take chances.

"I've developed confidence in the skills I have, but that took time," he says. "When I first started getting around musicians who were more developed than I was, it was very intimidating. At first, I wanted to run away from it, but I hung in there—despite occasionally embarrassing myself. Fortunately, I was never too afraid to make a fool of myself, and that's a very important element in developing as a musician. This business takes a lot of nerve, and you can't be afraid to make mistakes."

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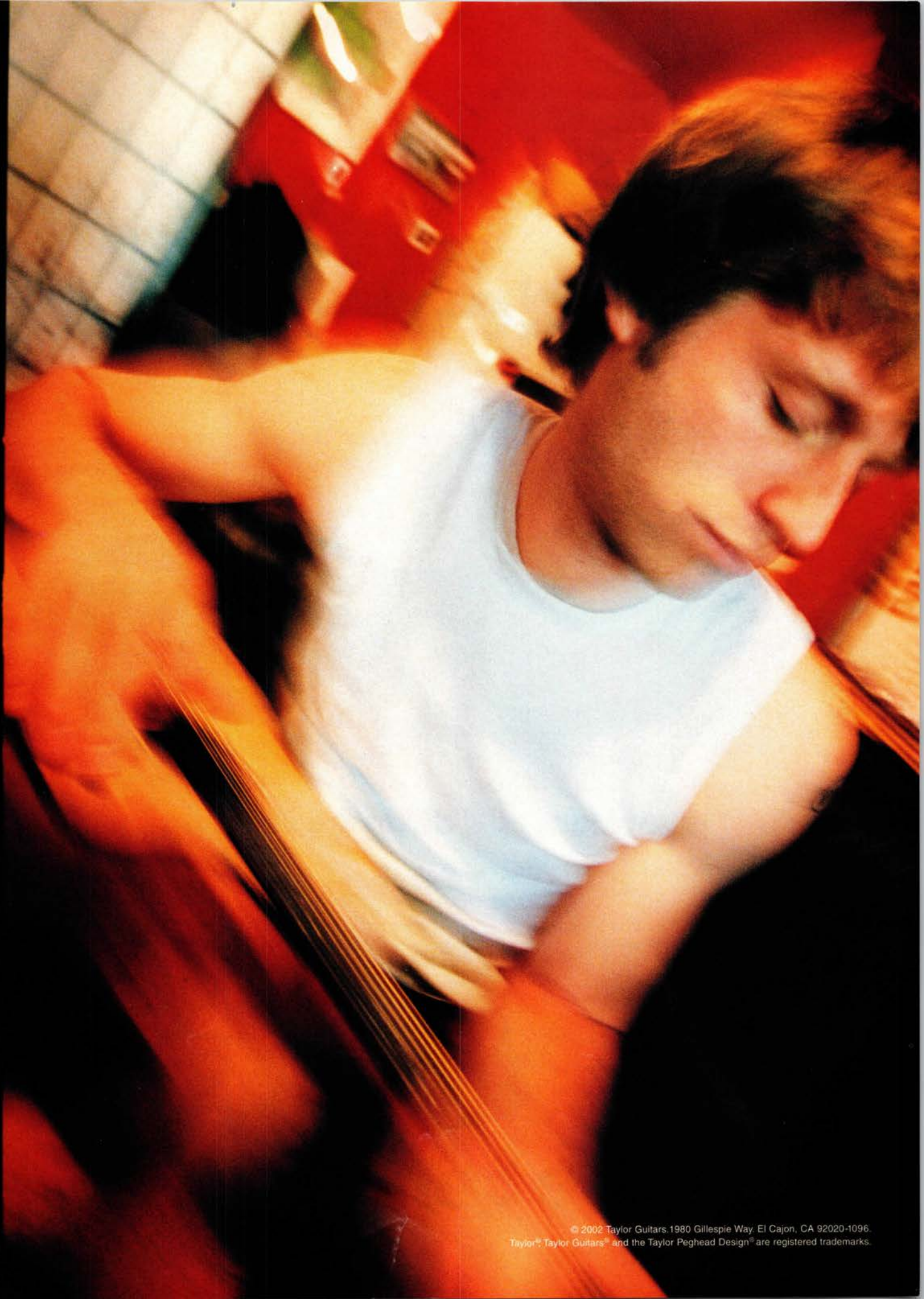


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# Pickups

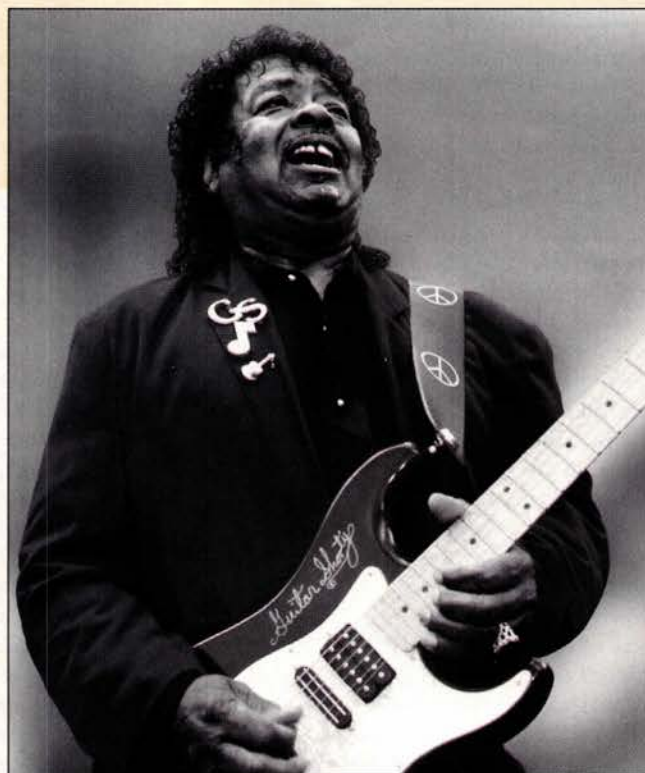
## Guitar Shorty

**T**ahiti might seem like an unlikely locale to find a road-seasoned blues legend who grew up poor in rural Florida, but for Guitar Shorty, that's exactly where he needs to be to rehearse his band. "In Los Angeles, all the guys come to rehearsal watching the clock," complains Shorty, "because they've got so much other stuff going on. It's too easy for the band to get distracted, and I won't play the songs with people who don't do their homework."

Shorty's latest album, *I Go Wild* [Evidence Music], is a vivacious collection of traditional blues mixed with adventurous, jazz-inflected arrangements—

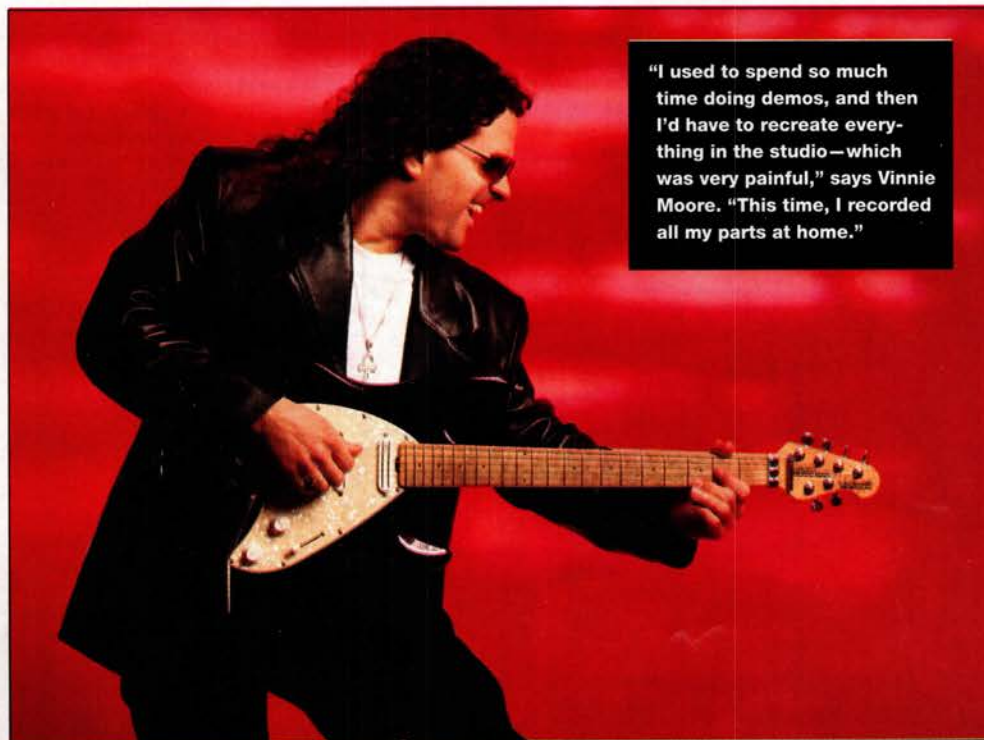
many of which resemble John Coltrane more than B.B. King. "I used to play tenor sax," Shorty explains, "and if you listen to the way I phrase notes, it's part sax player and part organist."

In a life blessed with historic musical associations—he has played with Ray Charles, Lou Rawls, Sam Cooke, Otis Rush, and B.B. King—Shorty's most serendipitous encounter with a musician wasn't through a musical connection at all. While playing in Seattle, Shorty met, and eventually married, Jimi Hendrix's stepsister, Marsha. "After I became part of the family," he remembers, "Jimi told me, 'Shorty, you're the greatest



"I used to work solos out," says Guitar Shorty, "but I didn't sound natural. Now the only thing I care about going into a solo is how many bars I have. That forces me to create—which is why they call me 'The Creator' onstage."

guitar player I've ever seen. I used to go AWOL from the army just to hear you play."



"I used to spend so much time doing demos, and then I'd have to recreate everything in the studio—which was very painful," says Vinnie Moore. "This time, I recorded all my parts at home."

Shorty's current setup includes a G&L Legacy Custom (strung with a GHS Boomers .010-.046 set), two Fender "The Twin" combos with BBE Sonic Maximizers in the effects loops, a Nady 201 wireless system, and an effects chain composed of a Morley Power Wah Boost, a Dunlop Octa-Fuzz, and a Boss DD-2 delay, BF-2 flanger, and PS-5 pitch shifter.

Although he's 62 years old, Shorty continues to tour actively. "Music is what was given to me as a gift," he says. "And whenever you have a gift, you have to use it." —JON CHAPPELL

## Vinnie Moore

**"W**hen I was a teenager," says shred legend Vinnie Moore, "I played in a cover band that did Zeppelin tunes, ZZ Top, and a whole set of Van Halen. I really wanted to take my music to the next level, so I quit that band,



## Pickups

bought a 4-track recorder, and started writing my own material. When I got something I felt was good, I sent the tape to Mike Varney."

That chain of events led to Moore's appearance in Varney's Spotlight column in the January '85 issue of *Guitar Player*, which launched a solo career that has spanned seven albums. His latest offering, *Defying Gravity* [Shrapnel], proves that Moore has not only survived the chops crash of the '90s, but that he is now one of the elder statesmen of the shred movement.

*Defying Gravity* will definitely please fans of Moore's mind-boggling 6-string prowess. Insane picking and impossible legato runs permeate all of the album's tunes. Moore reveals his flamenco and classical sides on the nylon-string cut "House with a Thousand Rooms," and he pays tribute to Al Di Meola with tasty steel-string blazing on "Last Road Home."

Moore played his Music Man Silhouette Special through a 50-watt Marshall JCM 800 for the bulk of the album. A Carvin Legacy head made an appearance on "Out and Beyond," and the parts that sound like keyboards were actually played on guitar. "I went direct through a DigiTech 2101 and used a volume pedal to take away the guitar's attack," he says. "I intended for my parts to be replaced by keys, but then I got attached to my fake keyboard lines."

As happy as Moore is to be putting out solo albums, he wouldn't turn down the right gig. "I wouldn't do something just to make money," he says. "But if some band I liked asked me to join, I would jump at the chance. My main goal, though, is to keep growing, writing, and exploring new musical territory. I just want to be lucky enough to do that and feed my two kids."

—MATT BLACKETT

## Bad Religion

**Y**ou don't find tone freaks getting all hot and bothered over the guitar sounds on punk rock records. So it might baffle timbral fanatics that Bad Religion's trio of guitarists bothered to audition multiple amp and guitar setups for *The Process of Belief* [Epitaph].

"A punk album isn't a showcase for pretty guitar sounds," admits Brett Gurewitz, the band's original guitarist, as well as the head of its label. "The Bad Religion sound is classic, gonzo, square-wave, super-distorted punk guitars, but just because we're not Dire Straits doesn't mean we don't care about tone. For this record, we really worked to make the guitars sound punk, but also big and tonally pleasing."

Throughout the band's history, Gurewitz has jumped in and out—moves determined primarily by the fortunes of Epitaph (which was originally formed to release Bad Religion



CHAPMAN BAEHLER

"We set out to make the best record of our career," says Bad Religion's Brian Baker (far right, Greg Hetson is center and Brett Gurewitz is second from left). "So we rehearsed for weeks and weeks to ensure the band sounded cohesive, alive, exciting, and tight."

records). The departures opened spots for ex-Circle Jerks guitarist Greg Hetson, and later, Minor Threat's Brian Baker. Gurewitz's return to the fold for *Belief* meant finding room for three

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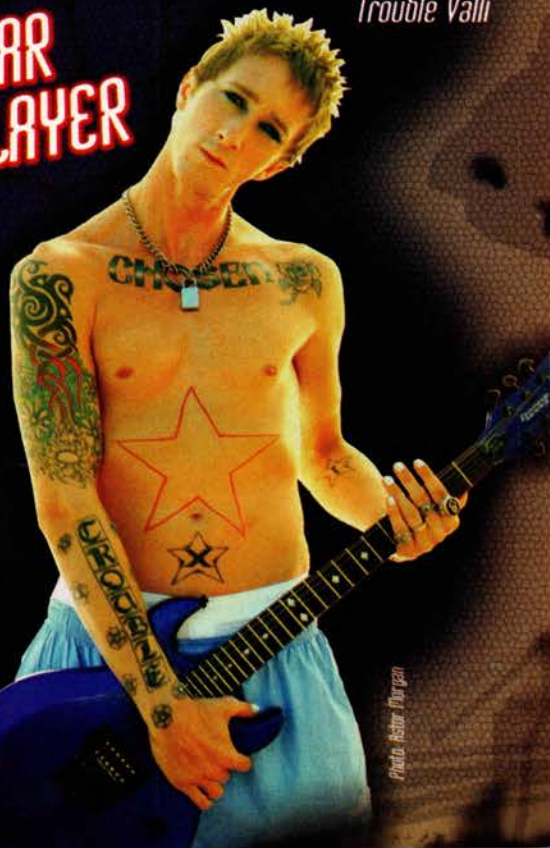
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## Pickups

guitar players in a band that usually celebrated feral minimalism.

"It's cool having three guitarists," says Baker, "because someone can play the overdubs when we rehearse. We can actually hear an entire song as it might appear on the record."

In addition, the blend of three different styles expanded the scope of Bad Religion's sonic attack. "Everybody knows their strengths," says Hetson. "My signature sound is the down-stroke rhythm thing."

"Greg pioneered the southern California punk style," adds Baker. "Brett's predominantly

a songwriter, but he has a unique style and he's great at icing. And I'm the band's Yogi Berra—the clean-up hitter—because I can play almost anything."

Although the players traded guitars back and forth while recording *Belief*, Hetson's mainstay was his '61 SG-style Les Paul, while Baker relied on his '72 Les Paul Deluxe armed with DiMarzio Super Distortion humbuckers. All three guitarists string up with Dean Markley Blue Steels, gauged .010-.046.

"I played a Tom Anderson, which is not typically a punk rock guitar," details Gurewitz. "But the mids are very rich, and the tone isn't hyped in the top end. I also used a Gibson Custom

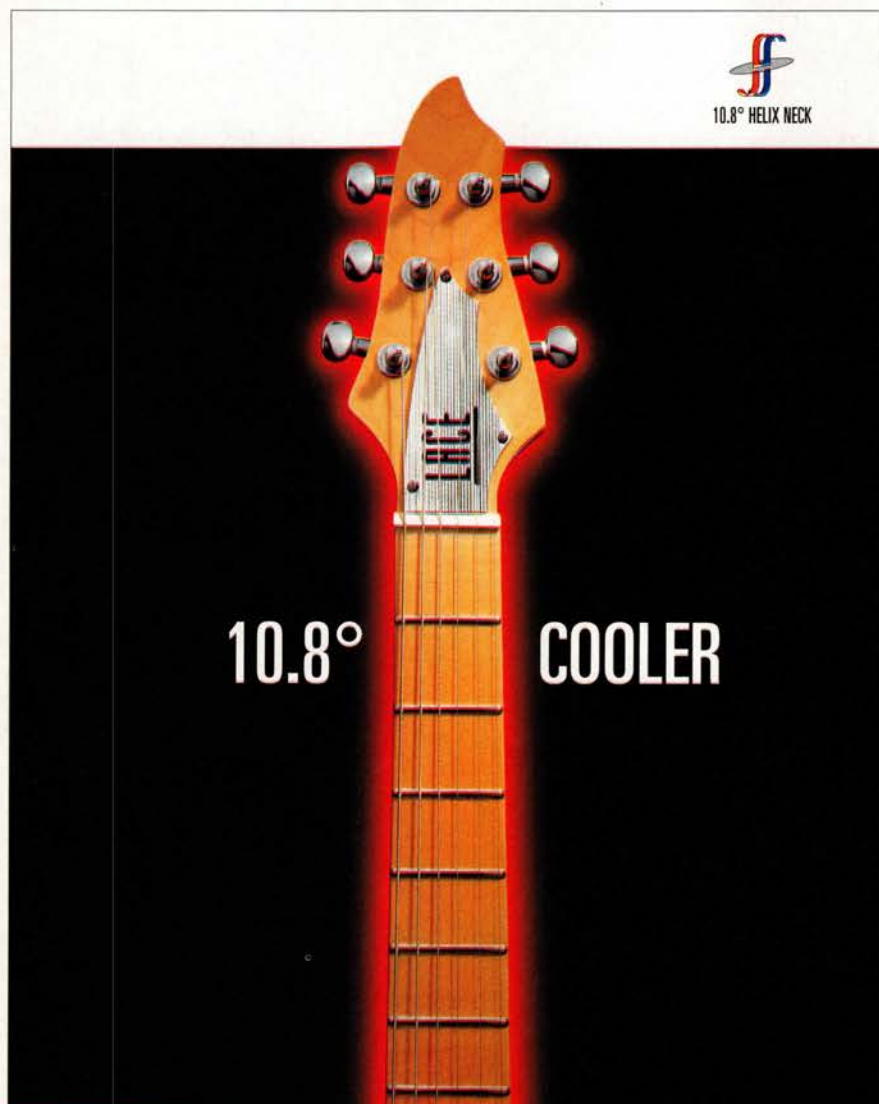
Shop '59 Les Paul reissue with Seymour Duncan Antiquities and a 1951 Fender Broadcaster."

Multiple amp setups played a big part in the *Belief* sessions, and the band employed a Lucas Deceiver to route signals to various sources. "The Deceiver is a high-quality, 4-channel splitter box," explains Gurewitz. "The splitter goes before the amp, so if it's not transparent, you're completely polluting your tone. A typical setup was a 100-watt Marshall JMP or a 50-watt 25/50 Silver Jubilee and a tweed '59 Fender Deluxe. The Deluxe is not as compressed as the Marshalls, so it was mixed in for mids and transient punch. We also added a Mesa/Boogie Triple Rectifier for sustain. The cabinets were generic boxes loaded with either reissue 25-watt Celestions or 75-watt Celestions."

"This was also the album where Bad Religion discovered small combos," offers Baker. "We found they supplied a midrange tone you can't get with huge British amps."

Although all the layering definitely adds dimension to *Belief's* punk-rock pummel, the guitarists somehow managed to retain the "one guitar and a spitting-loud amp" spirit that propelled the genre's mid-'70s breakout. "We wanted the record to sound raw and urgent," says Gurewitz. "And we didn't want production techniques to overwhelm the songs. If the record sounds under produced, that's deliberate."

—MICHAEL MOLENA




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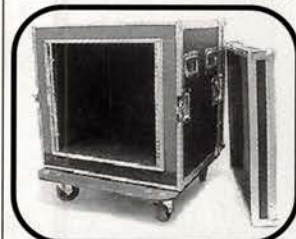


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# Buzz

## Hadacol

**"W**e've never had a problem reconciling our country influences with our rock and punk influences," says Fred Wickham of ass-kicking roots rockers Hadacol. "But I think some other people might have a problem with us reconciling those elements."

Such is the dilemma for Hadacol and its two-guitar lineup that features Wickham and his brother, Greg. The Kansas City-based group's second album, *All in Your Head* [Slewfoot], is twangier than anything emanating from Nashville, yet it sports more balls than many rock acts.

"We've listened to country and rock all our lives," says Greg. "That's just what happens when

you grow up in the midwest, so merging those styles makes perfect sense to us. Still, there are a lot of midwestern bands who refuse to acknowledge their country side. We don't run from it. We wear it with pride."

Fans of music spanning R.E.M. to George Jones will find a lot to like in the twangy-yet-tough guitars and rock-solid songwriting of *All in Your Head*. "The problem with bands that originally played punk or rock, and then decide to play country is that they treat country as a novelty thing," says Fred. "It's no fun when you hear those guys who are sort of winking at you and saying, 'Hey look, we're playing country. Isn't it *funny*?' I don't think those bands intend to be insulting, but they are."



"Sooner or later, the nameless Nashville sound has got to run its course," says Hadacol's Greg Wickham (left, Fred Wickham is right). "We're still waiting, though."

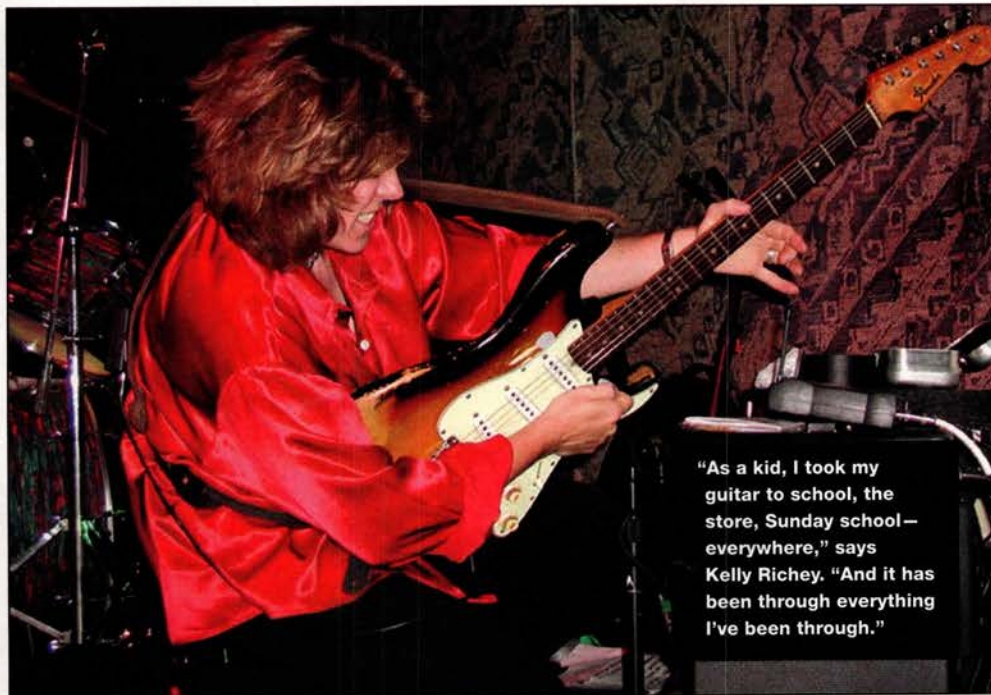
To get their honest, organic tones, the brothers rely mainly on '68 Fender Telecasters (strung

with D'Addario .010s) played through either Fender Deluxe Reverbs or Vibrolux Reverbs. Onstage, their only effects are Ibanez Tube Screemers.

Although they're aware their brand of country isn't exactly tearing up the charts these days—and that they're still too country for rock radio—the boys of Hadacol are undeterred. "There aren't a lot of people doing this kind of music with great commercial success," acknowledges Fred. "But if we were that worried about making hit records, we wouldn't be doing what we're doing." —DARRIN FOX

## Kelly Richey

**"T**his is the first time I've had the pleasure of working with a world-class producer and my absolute pick of session players," says blues-rockers Kelly Richey of her new album *Sending Me Angels*



"As a kid, I took my guitar to school, the store, Sunday school—everywhere," says Kelly Richey. "And it has been through everything I've been through."



## Buzz

[Sweet Lucy Records]. "If I could go back and cut this record again, I'd do it exactly the same way. I can't say that about other things in my life."

On *Angels*, the Kentucky native layers crunchy riffs, sassy wah lines, and fiery solos over tight, funky rhythm tracks played by elite Memphis studio cats. But it's Richey's fast, powerful picking hand that sets her apart from typical blues-drenched rockers.

"I played drums for a long time," she explains, "so I tend to approach lead guitar rhythmically. When I'm soloing, I play against the groove and use a lot of syncopation. I've got my

foot going, and every ounce of me is into what I play. I *drill* on it."

For the album's 11 tracks, Richey kept her setup simple. "I plugged my Strat into a Tube Screamer and a Fender Super Reverb—that was it," she says. "I was a bit freaked out that I wouldn't get enough tonal variety, but that wasn't an issue, because my amp guru, Mike Stevens, put a knob on the Super that lets me control the amp's negative feedback. For my lead tracks, I turned the knob wide open to eliminate the feedback and allow the amp to sing and breathe. For rhythm tracks, I closed it down to clean up the sound."

To say that Richey has bonded with her guitar is an understatement. "I've had this

Strat for more than 20 years," she laughs. "It has been the one constant in my life, and it never leaves my side. It's a magical instrument—my friends say I'll be buried with it. It has a '65 neck and a '63 body, but there's nothing original except the wood and the knobs. When I was young and stupid, I got rid of the pickups because I wanted ones that didn't buzz. I even cut a big hole in the body and installed a Kahler whammy! Now I have a traditional trem pulled flush to the body with four springs, so I really have to push on the bar to make it work. The neck has big frets—which I love—and the pickguard is wired with Duncan Classic Stack pickups and new pots.

"I use S.I.T. strings—gauged .010-.046—which I change every night because I play so hard. And, thanks to Joe Walsh, I use a .60mm nylon Dunlop pick. He showed me how to get more traction on each note by using the fat, textured end of these picks instead of their points. I'm not a strong fingerpicker, but I use my middle and ring fingers in conjunction with my pick all the time. When the music gets quiet, and I want to pull more out of each note, I'll put the pick between my middle and index fingers and play lead with my fingertips."

Asked how she stays inspired, Richey replies, "My favorite guitar player is Roy Buchanan. I always feel in tune when I hear his instrumental

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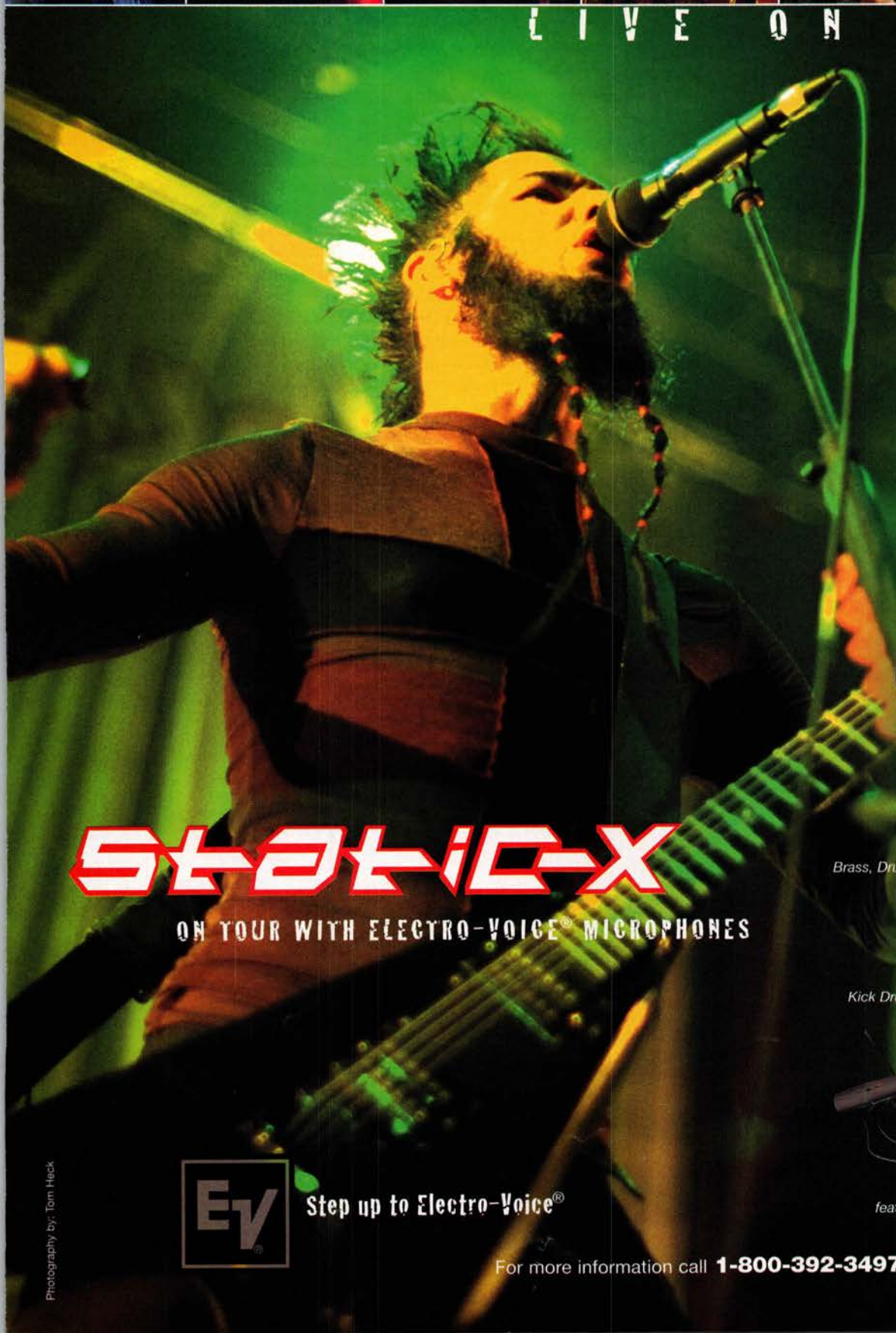


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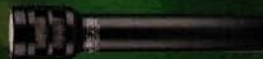


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## Buzz

album, *You're Not Alone*. But studying yoga has helped my playing more than anything I've tried in years. You see, I used to have terrible pain in my left shoulder because I play several hundred shows a year, and I play very physically. I started working out because I thought strength training would help me. I *did* get stronger, but I felt the increased muscle mass made my playing stiffer. Yoga has given me more physical flexibility, which has helped me play smoother and more fluidly. It's not a Zen thing—yoga has actually improved my technique!"

—ANDY ELLIS

## Hoobastank

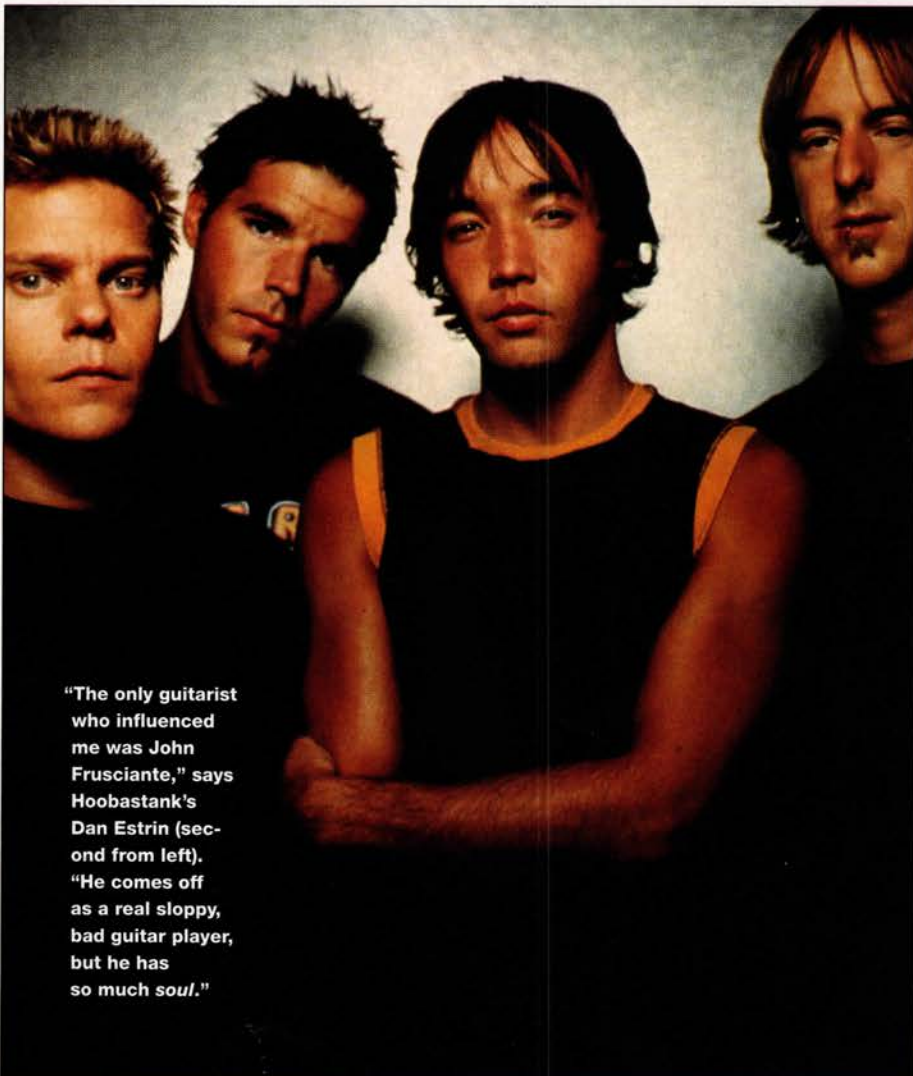
"I'm the guy in the band who doesn't want to do too many parts in the studio because I'm so concerned about pulling them off live," says Hoobastank's Dan Estrin. "I also feel if there are too many parts and tones, a track will lose its power. But I was forced into doing more layers on this record. The other guys in the band *made* me."

It's a good thing Estrin's bandmates bullied him into forging more elaborate textures. On the group's eponymous second album (Island), Estrin spices up Hoobastank's heavy, melodic sound with slight twists and turns of the rhythmic, harmonic, and sonic variety. A perfect example of Estrin's approach is the record's leadoff track, "Crawling in the Dark," with its flanged, clean-toned intro that eventually gives way to his calling card—unbelievably tight, heavy riffing.

Estrin's tools of choice are relatively simple. He plugs his PRS Custom 24s (strung with Dean Markley .011s) into two Mesa/Boogie Dual Rectifiers. ("I set the tone controls for each amp slightly different to produce a fatter sound," he says.) His pedalboard includes Line 6 DL4 and MM4 units, an MXR Phase 90, a Boss Super Phaser, and a DOD envelope filter.

For Estrin, forging riffs and parts isn't rocket science because he always keeps one thing in mind: Go with what you know. "I only play what I'm capable of playing," he says. "I can't solo, so I don't even try. It's more important that I stay focused on writing and playing great, simple rock songs."

—DARRIN FOX



"The only guitarist who influenced me was John Frusciante," says Hoobastank's Dan Estrin (second from left). "He comes off as a real sloppy, bad guitar player, but he has so much soul."



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# INDUSTRY INSIDER

BEHIND-THE-SCENES NEWS ON THE GUITAR BIZ



## DEVELOPING A NEW- CENTURY CELESTION

Since the 1950s, Celestion speakers have set the standard for rock-guitar tone. Models such as the T530 (a.k.a. Bulldog/Bluebell) were a big part of the British Invasion sound, and greats such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix all relied on Celestion for their tone. The Vox Blue, G12M "greenback," and Vintage 30 have attained benchmark status, and now an entirely new Celestion speaker—the G12 Century—joins these modern classics. Last August, I traveled to Ipswich, England, to get a first-hand look at the Century—a neodymium-magnet design that weighs a bit over 4 lbs (a Vintage 30 weighs over 10 lbs), handles 80 watts of pow-

er, and is at least 2dB louder than comparable 12" alnico- or ceramic-magnet guitar speakers.

## CREATION OF THE CENTURY

Though neodymium has previously been used in Celestion's hi-fi tweeters, development director Ian White and his team faced a considerable challenge in using the powerful magnetic material—which has different properties than alnico or ceramic—in a traditional-style speaker. The designers used CAD software to determine the approximate size and shape of the neodymium structure. Then the information was imported into an FEA (finite element analysis) system in order to study the magnetic flux flow, fine-tune the "virtual" magnet assembly, and see how the result compared to other Celestion speakers. De-

veloping a cone for the Century also required computer-assisted R&D, followed by extensive listening tests to analyze the speaker's performance with a variety of popular tube and solid-state guitar amplifiers.

## TURNING UP THE HEAT

Speakers typically convert most of their electrical input into heat in the voice coil, which is then dissipated by the relatively large magnet structures. But the Century's smaller neodymium magnet didn't provide enough surface area to handle the heat buildup when the speaker was pushed hard. Celestion's designers got around the problem by creating a highly efficient die-cast aluminum heat sink that helps keep the speaker cool, and adds a futuristic cosmetic element.

## SOUND OF THE CENTURY

A comparison test I witnessed in England between a Century and two other popular Celestion models—a Vintage 30 and a 25-watt G12M (loaded in 1x12 cabinets and driven by a British-made Cornford amp)—revealed the new speaker to indeed be louder and somewhat tighter and brighter sounding than its stable mates. In a recent *GP* test with two Centurys squaring off against two Vin-



The 80-watt Century is Celestion's lightest and loudest 12" guitar speaker.


tage 30s (this time with the speakers installed in identical open-back cabs and powered by a 30-watt Matchless Chief-tain amp), we found the Centurys to be noticeably louder, bassier, and also more scooped in the low mids. It was possible to nudge the Centurys closer to Vintage 30 land by lowering the amp's bass, treble, and brilliance settings, but the new speaker definitely has a flavor of its own. Guitarists used to the Celestion sound will probably find that some tone-knob twiddling is required to get comfy with the new speaker, but no more so than would be required when switching from, say, a G12M to a G12T-75. One thing is for sure, however: Nearly everyone will appreciate how much easier their rig is to carry with a set of Centurys in place!

—ART THOMPSON



Speaker central—the main production floor at Celestion's Ipswich, England, factory.





"All I ever wanted to do was play music," says Wylde. "Even if I never did the Ozzy stuff, I'd still be in a cover band back home, playing five nights a week. At least I'd have a guitar in my hands."

Photo by Neil Zlozower



# REPEAT OFFENDER

## © ZAKK WYLDE

### Reboards Ozzy's Crazy Train

**Z**akk Wylde never set out to be a metal god—despite the fact that with his flowing blond hair, full beard, and impressive physique he looks like Thor with a Les Paul. No, Wylde just wanted to jam on the music he loved growing up as a kid in New Jersey. And because his favorite band was Black Sabbath, he naturally jumped at the chance to audition for Ozzy Osbourne at the age of 19. “They could have paid me in

six packs, and I would have been happy,” says Wylde. © Fourteen years later, Wylde is still playing with his mentor. Together, Osbourne and Wylde have released four albums, and their most recent, *Down to Earth* [Epic], is perhaps the band’s most stylistically diverse album to date. Despite having secured his place in rock history as Ozzy’s longest-standing guitar player, Wylde routinely debunks any glorified notions about what he does. >>>

By Jon Chappell



# REPEAT OFFENDER

"What else am I going to do—sell shoes?" he quips. "I'm the Al Bundy of metal. I'm married with children. I gotta go to work. And when I get up on stage, I'm there to do one thing and one thing only—whoop some ass."



*You're largely self-taught, so did you learn guitar by listening to classic rock and metal?*

When I could finally play the lick to "Back in Black," I said, "Oh my god, I can play the guitar." Early on, I listened to AC/DC, Sabbath, and Zeppelin. Then, when I had some dexterity, I went on to Van Halen, Di Meola, and the Mahavishnu stuff. I was also totally blown away by Frank Marino.

*How did you master all the requisite metal skills?*

Just by hanging out with guitar players and listening. If you're a baseball player, you hang around with other baseball players to get fielding and batting tips, right? I'd say, "Aw, man, do you know how to play that 'Flying High Again' solo?" And the guy would show me. When I started playing at the Stone Pony in New Jersey and clubs like that, I'd see some great players. Every time, I watched one of those guys play it was a guitar lesson.

*Do you have a practice regimen to keep your chops in shape when you tour?*

I jam every day. When I first started playing, it was eight to 12 hours a day for the first two years. Then came the distractions. Now I have to do press interviews, and ride on the bus from gig to gig. The way I handle it is I'm always sitting around jamming. I've always got a guitar in my hands. If you're a guitar player, you'll play.

*What do you do to stretch your mental muscles when you're not writing or learning new material?*

I put on Di Meola, Frank Marino, or Van Halen. Maybe I'll learn an old Van Halen solo, or just jam to a Randy Rhoads live solo.

*Your rig is pretty stripped down these days.*

You got it. No wireless and no rack stuff. A 15-year-old kid could get up and play through my rig, and he'd have no troubles. I want to hear the wood of the Les Paul and the tubes in a Marshall, and that's it.

*You don't even switch channels on your amps.*

What's the point? If you've got a good guitar

# Guitar Tech Sean Paden On Wylde's Rig

**BEFORE HE WAS ZAKK WYLDE'S GUITAR TECH, SEAN PADEN—A LUTHIER**

*by trade—built and modded Ace Frehley's trick guitars: the Light, the Smoker, and the Rocket. He had been working with Guns N' Roses' Axl Rose in the studio when Wylde approached him about doing the Ozzy tour. "I needed a break from the studio scene," says Paden. "Plus, I hadn't toured in six years, and I wanted to get out and do that again. And here was an opportunity to work with a guitar player that I held in very high regard."* —JC

**"ZAKK'S GUITAR GOES INTO A**

Dunlop Jimi Hendrix Wah," says Paden. "For those pick harmonics, he'll slam the wah down, but then he'll pull it back. Then maybe he'll go to it for solos. He'll sweep it in 'The Star Spangled Banner' for dynamic effect, but that's it. From the wah he goes into a Dunlop Rotovibe, which we run only in the green chorus stage for songs like 'Road to Nowhere.' After the Rotovibe is the Boss SD-1 Super OverDrive, which is on 80 percent of the time. He runs the level, tone, and drive at 2 o'clock. He'll turn it off and just back off the guitar volume for cleaner tones. It's such a pleasure for me to finally work for a guitar player who understands what a volume knob is! The last pedal in the chain is a Boss CE-2 chorus, which splits the signal so that I can run stereo into the amps.

"I'm carrying seven Les Pauls, but using only three in rotation each night. I'm carrying two Gibson 1275 doublenecks. He uses the doubleneck on 'Mama, I'm Coming Home'—which is our encore. Most of the time he's using the Rebel—the bottle-cap guitar—or his signature Zakk model with the black-and-white bull's eye. He uses his '57 Black Beauty with the silver-mirrored inlay for the second song, 'That I Never Had.' Zakk has been using a custom-gauge set of GHS Boomers: .010, .013, .016, .036, .052, .060 or a .070. The 6th string varies, going to low C, low B, or low A. Black Label plays a half-step down, and with Ozzy, we're tuning down a whole step to D.

"We use Monster Cable for the instrument cables and jumpers between the pedals. We abandoned a wireless system because Zakk likes to get feedback when he goes full throttle, and the wireless was just squashing the signal. So we went back to the old-school way of doing things. There's

a 30' lead to the pedalboard, then 40' back to the amp. You can do that with EMG pickups—you can run up to 100' of cable with EMGs without hearing a signal loss—and I change the batteries once a week to keep the induction level hot. To power the pedals, we use only batteries. It keeps things simpler, and it's safer, too. With as many volts as those pedals are pulling, if water does get on them, and if Zakk's making contact with the microphone—well, let's just say I'd rather not shock him.

"For amps, we use Marshall JCM 800s, but with 6550 power-amp tubes instead of EL34s, and 200-watt EV speakers instead of Celestions. The 6550s have a lot of punch and clarity. On the heads themselves, Zakk puts the preamps at 10, and the masters run at 4 or 6. That way, the preamp gives you all the distortion, as opposed to power-amp distortion.

"Using Celestions is like having a compression pedal, because they break up so soon. EVs have clarity and punch. He runs his preamp level so hot because that's where he's getting his breakup; it's not coming out of the speakers. He uses four 200-watt EVs, so his cabs are rated at 800 watts. Even if he runs the heads hot, he's only pushing 120 to 130 watts of potential power out of the amp. There's no way that's going to make those EVs bark.

"He has two cabs that he's had since he started playing with Ozzy. Then he has two new ones with the old TV look and smaller emblem. The newer cabs are really tight, because they haven't had all that vibration pushed through them for so long, and that's what we're miking and putting out in the house. We mic one cab on each side with a Shure SM57 and an Audio-Technica AT-4060 tube mic."





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tone, all you have to do is turn down to get clean.

*Why did you load your Marshall JCM 800s with 6550 tubes instead of the usual EL34s?*

They just sound fatter and punchier to me. I first discovered the difference between 6550s and EL34s when I put a newer JMP right next to my '76 JMP. The new amp had a master volume, EL34s—the whole shot. But it sounded like a wide receiver, while the older amp sounded like a nose tackle. The '76 with 6550s just sounded bigger and tougher.

*You use effects sparingly, as well.*

I'll step on a distortion pedal to take off, and I'll use a wah as kind of a treble boost for that real Michael Schenker tone.

*What's your main Les Paul?*

It's the black-and-white bull's eye Les Paul—the Zakk Wylde Signature model with EMG pickups. It has a shaved neck in back—not

because of the thickness or anything, but because I like the smoothness of a shaved neck. The frets are 6100s, because I like my frets a little taller. I don't know how people play those fretless wonders!

*Marshall is also making you a Black Label Signature series amp, right?*

It will be basically a reissue of the JCM 800, but cosmetically different. It will also have some cool features, like a power soak. We're talking about using an EV instead of the normal Celestion for the cabinet. It will be nice to have my own amp, because it will be easier to replace if it falls off a truck. It's like when Gibson made my custom guitar—now I can just have one sent to me, instead of buying a stock Les Paul, ripping out the frets and putting in the 6100s, installing the EMG pickups, shaving the back of the neck, and putting new tuners on it.

*And to complete the ensemble, there's your chain strap.*

That's just the thickest chain they have at Home Depot. You just tell the dude to cut it to what length you want, and you're good to go. Then you just have to get the fisheye hooks, and drill them into your guitar to hold it.

*Doesn't the chain hurt your shoulder after a while?*

Nah—you just lift weights and eat steak, and you'll be fine.

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# THIS YEAR'S MODEL

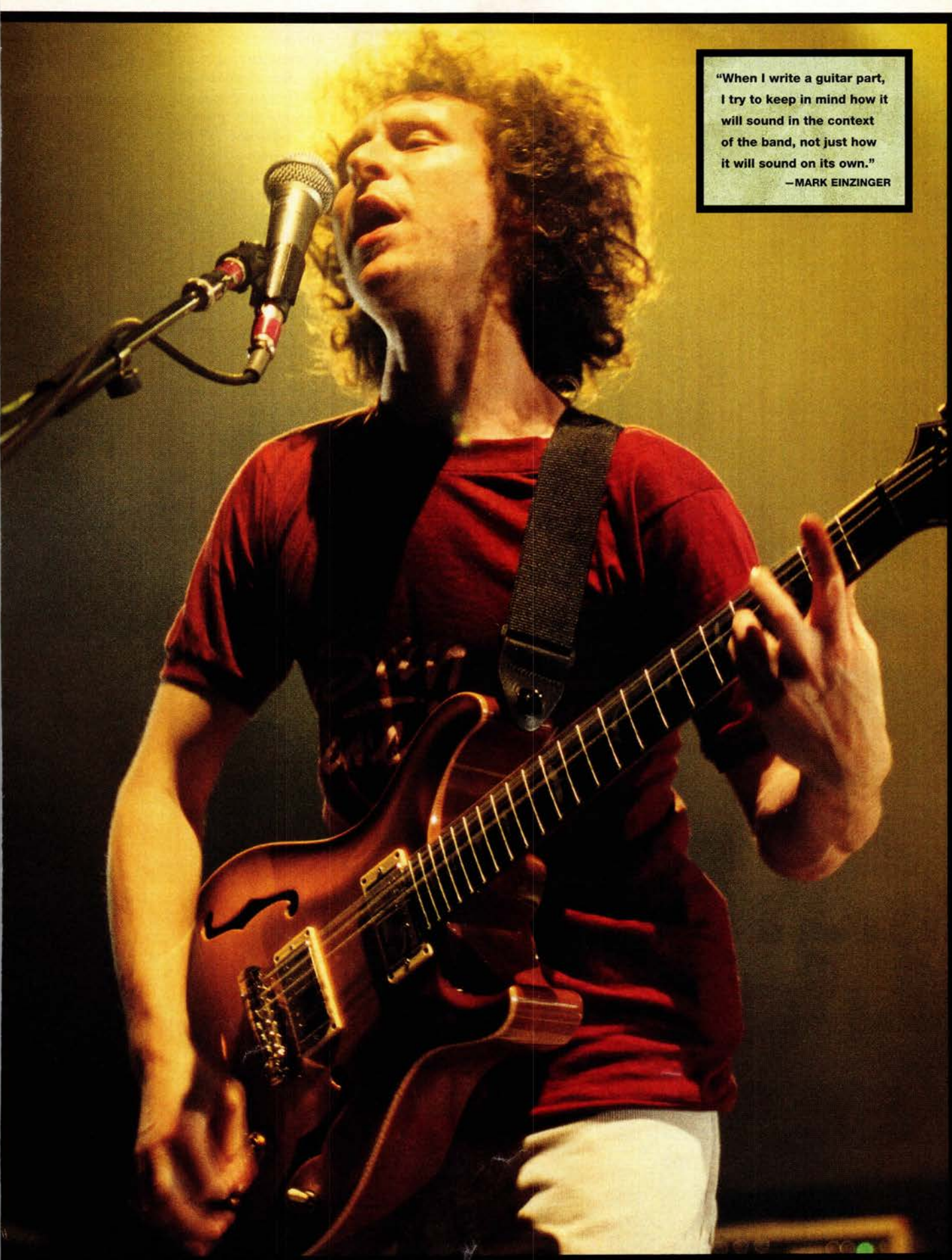
AFTER A DECADE OF EVOLUTION,  
**INCUBUS'**  
**MIKE EINZIGER**  
BECOMES AN OVERNIGHT SENSATION

**BY MATT BLACKETT**

**PHOTOGRAPH BY JOHN POPPLEWELL**

**I**n the music business, if a band can't be pigeonholed, it probably doesn't stand a chance of surviving. That's what makes Incubus—and their guitarist Mike Einziger—an anomaly. They've risen to the top of the modern-rock heap without resorting to musical formulas. Like them or not, they sound *different*. ■ It wasn't always so. When Einziger joined forces with his teenage friends ten years ago, they were just learning how to play their instruments and write songs, and they borrowed liberally from quirky funksters such as the Red Hot Chili Peppers and Primus. As the band evolved, they traded funk for melody, and replaced attitude with introspection. ■ The result is a sound that relies heavily on the thoughtful guitar playing of Einziger. His restless, animated parts bob and weave >>>





"When I write a guitar part,  
I try to keep in mind how it  
will sound in the context  
of the band, not just how  
it will sound on its own."

—MARK EINZINGER



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## THIS YEAR'S MODEL

around the fretboard, and shift from clean to dirty to weird and back to clean without ever stepping on the rest of the band. And it was Einziger's clever acoustic lines that propelled the band's breakthrough single, "Pardon Me," up the charts.

Incubus' most recent release, *Morning View* [Epic], shows the latest stage in Einziger's development. His playing is more focused and immediate, but his signature sliding chords and moving lines are still there. And, while it might seem like Einziger and company came out of nowhere, they've been refining their craft over the course of hundreds of gigs and four studio albums.

• • •

*How would you describe the difference between Morning View and your previous records?*

This time, I wanted to get good live guitar performances and use them as the final takes. It worked out pretty well. There were only a couple of songs where I redid the guitars. In the past,

I'd track in the room with the others, but we would just try to get a good bass and drum take. I'd worry about the guitars later.

*On a lot of the songs, you'll go from a clean tone to a dirty tone and back again.*

Yeah—and I did all the amp and effect switching as we were tracking. I just set the two amp channels so they sounded right, and went for it. Obviously, this approach closes off certain mix options that you'd have if all the tones were tracked separately, but I look at that as a positive. I think a lot of people get obsessive in the studio and over-think things. When you do it this way, you either like the performance or you don't. You can't agonize over all the choices.

*But did you at least rely on different gear options in the studio?*

Not at all. I used one electric on the entire album—a PRS McCarty Archtop. It's unfinished, and it's my favorite sounding guitar.

*What about amps?*

I used a Mesa/Boogie Tremoverb head plugged into a 1x12 isolation cab. I don't know who makes the cabinet, but it has a Shure SM57 mounted inside, and when you close it up, you can't hear anything on the outside. It worked great. I did all my basics through the iso cab, and my overdubs through a Tremoverb combo.

*What effects are you using on the clean parts to "Nice to Know You"?*

That's a Boss Super Phaser and delay/reverb.

## True blue.



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That delay/reverb pedal is essential to me. I use it constantly. On the last clean section, I added a 12-string acoustic to those parts.

*It seems like you do that a lot. If a song has three verses, they'll all be a little different.*

I like to do that, because I'm trying to build the song and let it take you for a little ride.

*Your rhythm part in "Echo"—with all the sliding chords—seems to be representative of your style. What is it you like about that sound?*

I like a lot of eastern music, and sliding or bending chords reminds me of Japanese koto music or Chinese opera.

*The harmonics you pluck later in that song sound like a koto, as well. Are you picking those with your right hand?*

Exactly. I got that technique from watching Eric Johnson—except he's way better at it than I am. That guy is so good it's ridiculous. I don't have the patience to practice as much as it would take to hit harmonics like him.

*Your parts always have a lot of movement. Do you deliberately avoid chugging on one power chord?*

I think that's due to the fact that I have a really short attention span [laughs]. I get bored easily, and having harmonic movement within a part keeps things interesting. It has to be in the right places, though. I won't do it if it gets in the way of the other guys.

*How did the intro to "Just a Phase" come*

## History in the Making

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# THIS YEAR'S MODEL

about?

We had already written the body of the song, but we felt it needed to have another dimension. I came up with the intro, even though I initially thought it would go at the end of the tune. Our bass player suggested strongly that we use it for the intro. We gave it a try, and it worked really

well. I doubled the part with an acoustic.

*The end of that song is pretty heavy. What's your philosophy for recording dirty parts?*

The trick is to not use too much distortion. When you back off the gain, you can hear the notes a lot more. And I don't think it takes away from the heaviness of a part.

*A lot of players don't subscribe to that theory these days.*

I know. They think the more gain you use, the heavier a part will sound, but, most times, the opposite is true. With too much distortion, it not only makes it tougher for your notes to come through, it also makes it more difficult for the rest of the band to come through.

*How do you set your amps to avoid that?*

The gain is over halfway, but not all the way up. As for the EQ, I run everything at 12 o'clock. I've never found that the EQ does all that much on my amps. Thankfully, I love how they sound anyway.

*How do you route your effects?*

Live, I use a Hughes & Kettner Rotosphere, two Boss Super Phasers set differently, a DOD Gonkulator ring modulator, a Boss delay/reverb, an MXR Phase 90, a DOD envelope filter, a Boss compressor, and a Boss octave pedal.

*In that order?*

Yes. I've experimented with the routing, and there is a tremendous difference in how effects sound and react to one another when you change the order. This setup works for me. I know most people put the compressor first, but I like what happens when the effects hit the compressor, rather than the other way around.

*What do you like about that sound?*

I like things to sound raw. That's why I don't use effects loops, because the effects sound too clean. I keep them all in the front of the amp. You have to adjust the blend of the reverb pedal when you're running it into the dirty channel of the amp, because otherwise it can get kind of ugly.

*Speaking of effects, how did you get that steel-drum sound at the end of "Warning"?*

That's my guitar plugged into a vocal transposer that I believe is made by Boss. It's like a

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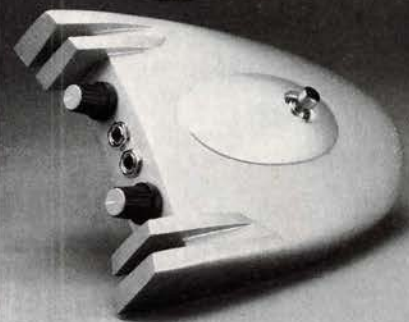
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Imagine life without electrical power. Visions of outdoor plumbing, underwear on the clothesline and being denied the pleasures of "Mysteries & Scandals" on the E! Entertainment Network float through your head. Not pretty thoughts, huh? We don't realize how much we depend on power until our taken-for-granted supply is interrupted by fluctuating voltage.

Thankfully, the AC power supplied to us by public utilities is meant for general use and is highly versatile. However, it was not meant for the specific needs of audio or computer systems. Most professional audio equipment will be adversely affected by the many anomalies found in AC line current. Following are some of the more common problems:

**Spikes, surges and sags, oh my!** A spike is a short pulse of energy with a voltage as high as 6000 volts and a duration of a few milliseconds. A voltage surge is a less intense but longer-lasting event. A sag, which is very frequent but short, is usually caused by a power-greedy electrical device, such as an air conditioner. The susceptibility of your equipment depends on a variety of things. As a general rule, the greater power draw of your device and the more rapid its on/off cycle, the more potential it has for causing a spike, surge or sag. Each month, a typical commercial facility will experience about 60 transients (spikes) and 50 surges of various severity and duration.

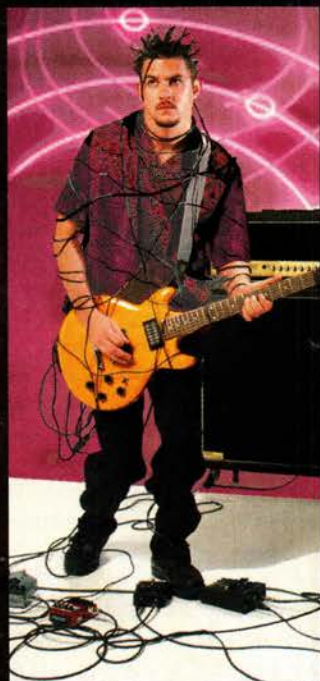
**Balanced Power** Even an AC power source that is virtually free of problems can create an unwanted noise level in audio equipment. The noise-generating characteristics of AC are built-in and inescapable

because all 120V AC lines are unbalanced. That's why you need balanced power. The concept is simple: Take the unbalanced AC signal and use a transformer to balance it. This will result in 120V power with equipment that operates normally, but with a dramatic reduction in low-level noise.

**Regulation** In order to address both overvoltage and undervoltage problems, you need a voltage regulator. There are several different types of these available, but the most important issue to keep in mind is that any regulators used for audio/video applications should use toroidal auto-transformers and solid-state tap switching. These are best for preventing hum in equipment, and are also very compact. So get an AC line Regulator, and your worries — not your equipment — will go up in smoke!

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harmonizer, and when you hit two notes at the same time, all the pitches freak out because they don't know where to go. I let the notes bleed into each other on purpose. I tracked the part through a cool old Bell P.A. head I found in a pawnshop in Nebraska.

*What's the nylon string on "Mexico"?*

That's a guitar my mom got in the late '70s—I think it's a Yamaha. I wrote that song while I was sitting on the beach in Mexico, made a CD of it, and gave it to our singer. I wrote the word "Mexico" on the disc to identify it, and he wrote the lyrics around that word.

*How many tracks of guitar are on that tune?*

Just one. In fact, it was one take with the guitar and vocal recorded through the same mics—a pair of Neumann U87s. We recorded it with no click track, and the main section is a bar of three followed by a bar of four. We thought about making that a full-band song, but I'm really happy with how it came out—just guitar and voice accompanied by cello.

*Did you use alternate tunings on this album?*

"Circles" and "Have You Ever" are in dropped-D, and everything else is standard. I don't go for low tunings much. It sounds good when you're chugging on power chords the entire time, but that's not what I do. I actually think it sounds thinner when you play notes higher up the neck if you're detuned.

*Who did you listen to early on that made you want to play music?*

I was into Led Zeppelin, early Metallica, Hendrix, and Santana. I still really like Steve Vai—his rhythm work for me is every bit as impressive as his solos. I listen to a lot of jazz—Joe Pass and vocalists such as Ella Fitzgerald and Billie Holiday. When I got turned on to Bjork, it made a huge impact on me. Her voice reminds me of jazz singers, and I love how she can combine that organic element with all the technology on her records and make it all fit. By listening to Bjork, I've become a lot more aware of the other instruments in the band, and how my parts relate to theirs.

*Incubus has toured with a wide variety of bands, including Pantera, 311, Deftones, Moby, and Blink-182, and yet you don't sound remotely like any of them. Where do you guys fit in?*

I think we fit all those bills. The way we look at it is, if we play in front of thousands of people, somebody is going to like us. And we're so happy to be doing this for a living, it's almost inconsequential who we play with.



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# Puttin' the Breaks on the Blues

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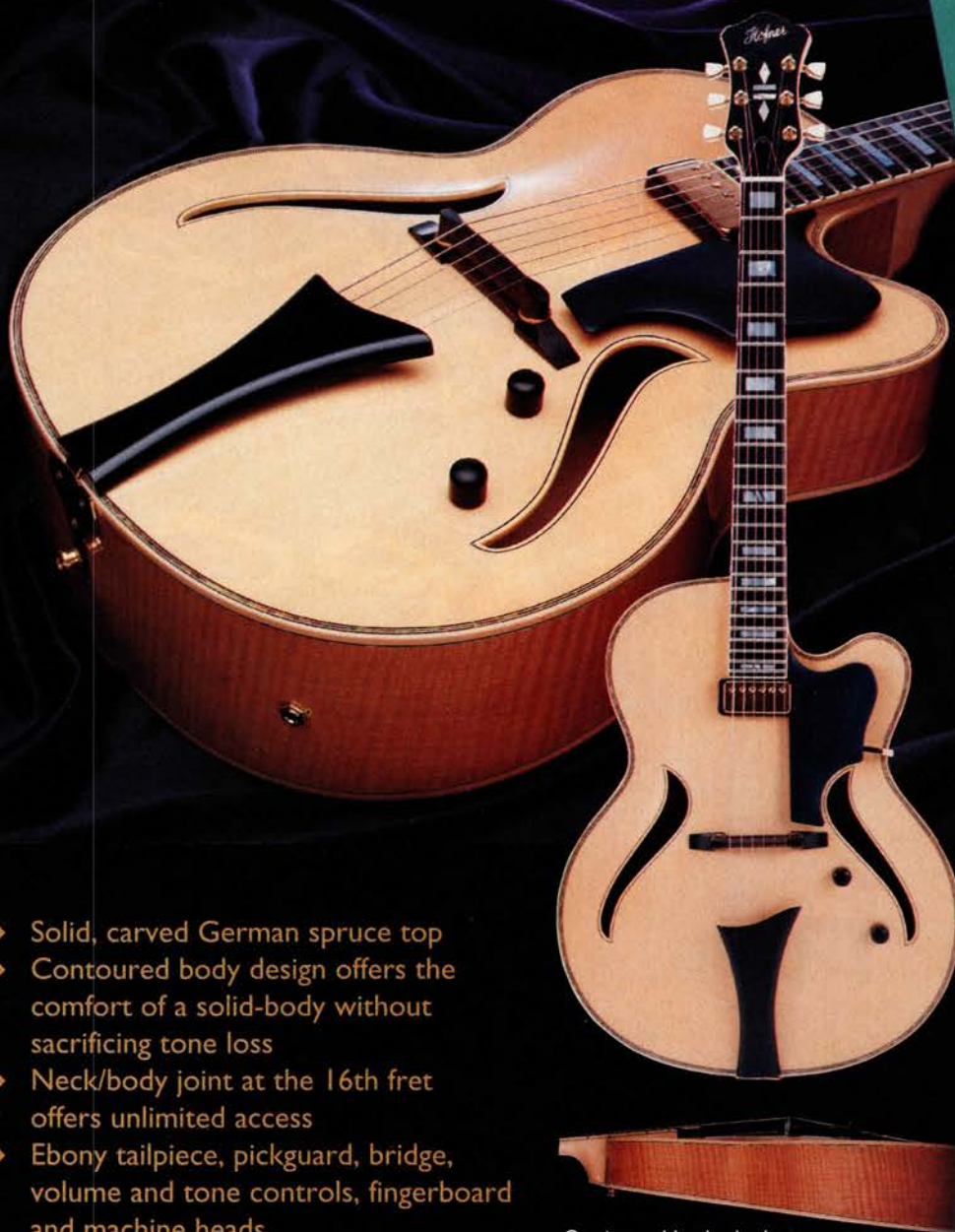
**F**ew licks are more satisfying to play than fat, juicy blues turnarounds. These gratifying cadences please your ears and soothe your soul. But of all the turnarounds you play, are any more important—or more high profile—than those that open or close your songs? ■ To start a song, you will be called upon to ignite the groove with an engaging guitar intro. At the end of a guitar-driven blues tune, the band will typically break with a big crack of the snare drum—pow!—and you'll have two or three seconds to pour your heart out with a closing cadenza. > > >

By Jude Gold

Illustration by Kelly Sutherland



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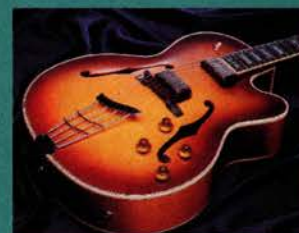
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# Ruttin' the Breaks on the Blues

You may even get a break thrown at you in the middle of a tune, allowing you to make a grand entrance into a guitar solo. Why not seize these moments? These are perfect opportunities for making huge musical statements—and when you have everybody's attention, nothing talks like a tricked-out blues turnaround hot-rodded to your liking.

Granted, there are plenty of classic Delta-, Chicago-, country-, and jazz-blues openers and closers that never fail. But as tireless as these workhorses are, great players tweak them to suit their own personal brands of blues. You can too. Building from phrases that have been in the blues vernacular for nearly 100 years, this lesson serves up a feast of daring turnarounds and licks you can use over blues breaks.

## Cue Tips

A blues break is usually more a matter of instinct than design. You just *feel* it coming, and, hopefully, so do your bandmates. Cueing a break is easy, and, if you're ever stuck in a 12-bar jam that no one knows how to end, it's a useful skill to possess.

First, establish eye contact with your band-

mates. Then, like a singer bringing down a raised arm to signal the end of the song, use the headstock of your guitar to conduct the break's downbeat. If your rhythm section has a shred

of experience playing blues, they'll intuitively drop out for your cadenza.

## Break-ing with Tradition

The magic of the 12-bar blues turnaround lies in its supernatural ability to simultaneously offer harmonic closure and rebirth. This is why most turnarounds are as useful for *opening* blues tunes as they are for ending them. To get rolling, check out the classic Chicago-blues turnaround in Ex. 1a. It's one of the world's favorite blues closers—or is it an opener? Indeed, it works equally well as either. It's just one of the many vintage turnarounds we'll use to construct spectacular new starts and stops for blues grooves. Let the fun begin.

## Opening Statements

Let's use the basic grips from Ex. 1a to construct an exhilarating descent that lands with both feet firmly in the blues—and turns a few heads in the process (Ex. 1b). Once you get the moves under your fingers, this topsy-turvy opener all but plays itself. We're playing sixths all the way down, so try to mute the unused string between each pair of notes with the underside of the fretting-hand finger on the lower string. Then, you can really lean into this riff and play it like you mean it. Anything less just ain't the blues.

As with all of this lesson's musical examples,

# The Breakdown on Breaks

- Blues breaks occur most often at the end of the very last 12-bar cycle—at either bar 9, 10, or 11. Fill them with the impassioned guitar cadenzas and/or dramatic turnarounds of your choice.

- Breaks in the middle of the song are less common, but they're a great way to launch big solos.

- Song openings call for captivating intro licks or engaging turnarounds—any lick that is strong enough to close a blues should be more than cool enough to open one.

- Before you "put on the breaks," be sure of the song's chord structure, because there are several different 12-bar blues forms. The most common is a *standard blues*, which is built off of I7, IV7, and V7 chords (or G7, C7, and D7, respectively, in the key of G). With commas as our bar lines, use this sequence: I7, IV7, I7, I7, IV7,

IV7, I7, I7, V7, IV7, I7, V7.

A *minor blues* is built off a standard blues, but the chords are typically voiced as minor-7ths (Gm7, Cm7, and Dm7, again in the key of G), and the last four bars are often replaced with  $\flat$ VI7, V7, Im7, V7 (or E $\flat$ 7, D7, Gm7, D7).

Finally, get a grip on *jazz blues*, which typically adds Vm7, IIIm7, VI7, and IIm7 voicings (or Dm7, Bm7, E7, and Am7, respectively). A swingin' jazz blues in G might go: G7, C7, G7, Dm7 G7, C7, C7, G7, Bm7 E7, Am7, D7, Bm7 E7, Am7 D7. (Note that some bars contain two chords, each strummed for two beats).

- There is no true schematic for the blues. As blues greats from Robert Johnson to ZZ Top have proved over the decades, you don't *have* to stick to the 12-bar form. You've just got to have a bona fide case of the blues. —JG

Ex. 1a

♩. = 100 (17) C7 (V7) G7

Ex. 1b

♩. = 100 Sprightly (17) C7 (V7) G7#5



# Puttin' the Breaks on the Blues

the double bar line indicates either the beginning of the first 12-bar cycle (where the band joins you), or—if you're using the turnaround as an outro—the end of the very last 12 bars. Riffs such as Ex. 1b—blues flourishes that take place over the I7 chord—also make nice springboards over two-bar breaks beginning at bar 3 of the cycle.

For our next powerhouse intro, try Ex. 2, a turbo-charged Texas turnaround played Stevie Ray Vaughan-style. If you're with a band, big

snare hits on beat one of the first two bars will punctuate your entrance. The lick has two parts: the opening single-note B7 line (repeated again a whole-step down over A7), and the meaty chordal tag at the end. Did you catch the counterpoint in those chords? Starting at E9, there's a classic Delta-blues descent on the fourth string harmonized by a rising line on the second string. To use this lick as a song-closing break, start it at bar 9 of the last cycle.

## The Gift of Grab

It's also important to steal inspiration from other instrumentalists' blues-break maneuvers. When it comes to big, chordal moves, pianists—with their ten fingers and 88 keys—have us beat, but we can still play wide-load grips inspired by them. Keyboardist Ray Charles might start off a slow blues in A with posh chords such as those in Ex. 3. This ascent makes a majestic opener, and it gets

its magic from smooth voice leading. Dig how D#dim7 seamlessly connects D to A/E, and then A/E to Esus4?

Let's rework this lick Larry Carlton-style. Ex. 4 illustrates how the versatile guitarist might use similar diminished flavors over a slow blues. This is a showoff-y turnaround, but it's tasteful and bluesy to the core. A single-note line sets things up, leading us to the heart of the lick—the triple-D#dim7 slide on beat four of the opening measure.

Reminder: Diminished 7th chords don't require changes in fingerings when you re-voice them higher on the neck—just slide them upwards and stop every three frets! In fact, our fingering hardly changes when we hit A7. We simply move that last D#dim7 up one fret and leave our first finger behind on the 7th fret. (Again, smooth voice leading results in pure ear candy.)

Ex. 4 also makes a captivating closer. A

Ex. 2  
♩. = 108

(V7) B7 (IV7) A7 E9 A7 C7 E5 C9 B9 (V7)

Ex. 3  
♩. = 56-66

(I7) A7 (IV) D D#dim7 A/E D#dim7 (Vsus4) Esus4



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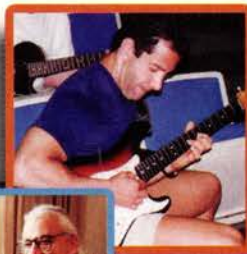
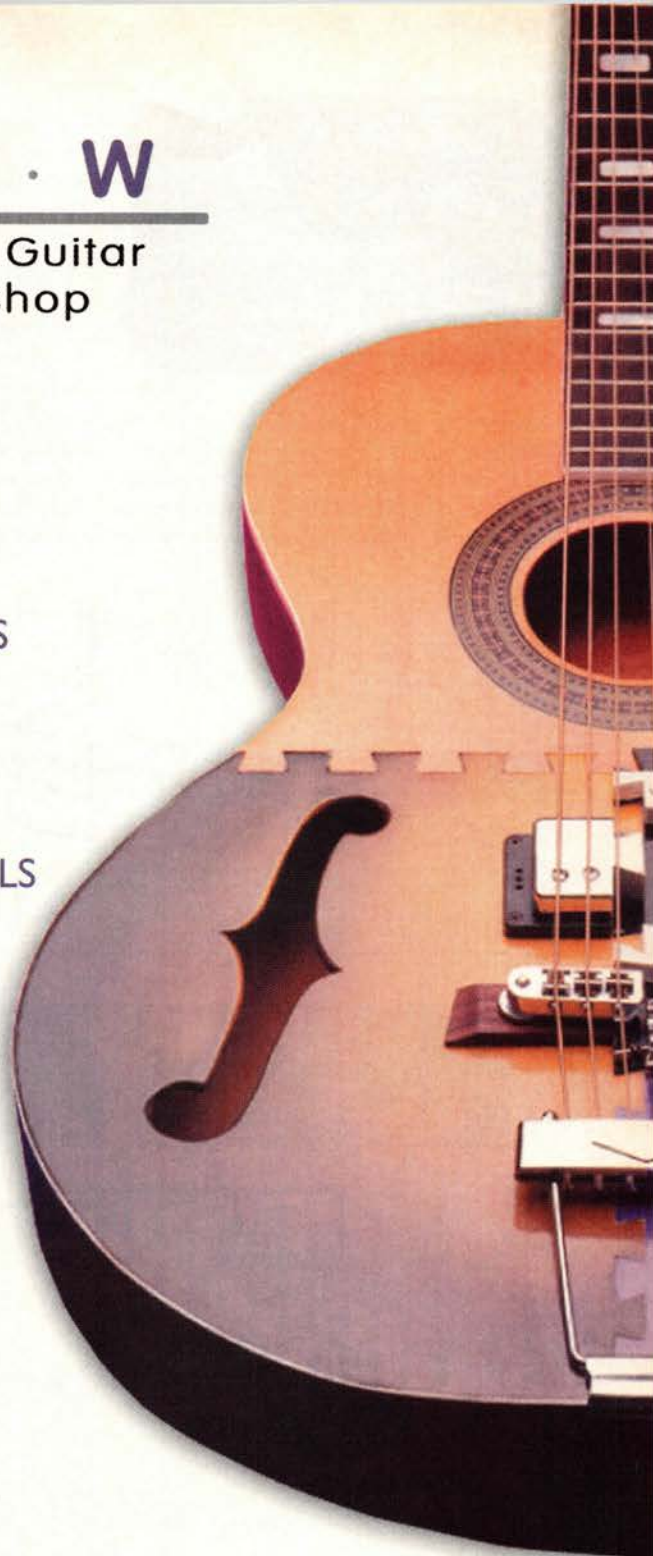
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# Puttin' the Breaks on the Blues

break at bar 11 gives you all the breathing room you'll need, and a Carlton-flavored half-dirty tone will help bring this lick to life. Using dynamics, see if you can start at a whisper and gradually swell to full crescendo by the

time you hit the A7 accent. The band will likely come back and nail the last two chords with you. (Because we are now *ending* our A blues, try closing with B $\flat$ 9 and A9 instead of D $\sharp$ dim7 and E9. This common ♭II7-I7 slide gives complete closure to a blues song.)

## Minor Adjustments

A minor blues' dark, moody changes call for a different brand of guitar break. For instance, try the four-note chords in Ex. 5 for pure harmonic heartbreak. This is a moving way to close a slow, minor blues in A. These poignant voicings are more than enough to carry your slow-mo cadenza, because the stirring disso-

nance of Am7 $\flat$ 5 and the curious major third in Aaug will have a mesmerizing effect on your audience. A gradual ritard from you—as well as a cymbal swell and low-A bass note on the last chord—will add finality.

For slightly faster minor-blues grooves, try a dazzler in the style of Mr. Guitar, Chet Atkins (Ex. 6). This break is the first one we've seen that starts at measure 10, and it startles you with a sudden diminished descent, but then smoothes things out with a chordal epilogue similar to Ex. 5. This time, however, our chord voicings have an open-string, high-E pedal, whereas Ex. 5 featured an enchanting dual-A pedal fretted on the outside strings.

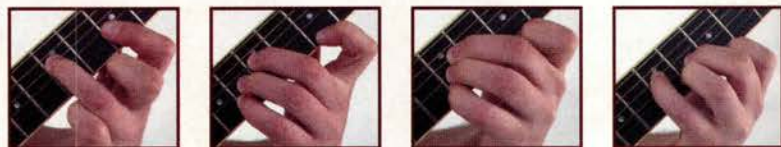
Ex. 4

♩ = 44-50

(I7) A7 (IV7) D7 D $\sharp$ dim7 (I7) A7 D $\sharp$ dim7 (V7) E9

11

w/ grad. crescendo



Ex. 5

♩ = 54

Melancholy Am Am7 $\flat$ 5 D/A Aaug Am

11

ritard



Ex. 6

♩ = 88

Moody G $\sharp$ dim7 (Im7) Am7 B11/A B $\flat$ maj7 $\sharp$ 11 Am

10

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# Puttin' the Breaks on the Blues

## Hot Country Blues

If you like hot-dogging on a Telecaster with a little slap-back echo, you'll love **Ex. 7**, which shows you how to inject country flavors into a blues cadenza. This lick is based on sixths, and it uses the open *D* string as a springboard throughout its opening measure. Try putting

aside your pick in favor of a nice claw-grip attack, and pluck the low notes with your thumb, and the upper notes with your index or middle finger.

What is most striking is the riff's four-against-three vibe. Notice how the sixteenth-notes are written as quadruplets? That's because—like the rest of our examples—we're in a 12/8 blues. These four-note groupings would nestle perfectly against a two-step Nashville groove in 4/4, but against this shuffle beat they create splendid rhythmic friction. (One thing that helps you shift gears is that the band has, of course, dropped out for your break.) Dig into the big, crunchy, muted scrapes at the end, and then have the band come back in to pound that final *G7#9* with you.

A more rootsy—but still twangified—outro is **Ex. 8**. This break begins at measure 9 of an *E* blues, and it opens with some basic pentatonic moves. But it's the dirty diads that give this lick teeth—the counterpoint within the three double-stops absolutely nails the *V7-IV7* shift. Try this as an intro, with big snare hits, as in **Ex. 2**.

## Top-notch Turnaround

What **Ex. 8** needs is a tasty tag for the final two measures, such as **Ex. 9**—a modified Delta-blues turnaround approved by ZZ Top's Billy Gibbons. You'll recognize the notes, but Gibbons and other blues gurus prefer to give rhythmic independence to the two voices. The descending low voice has the typical 12/8 shuffle feel, while the upper high-*E* pedal is syncopated

### Ex. 7

♩ = 104-120 (17)  
Cocky G7



### Ex. 8

♩ = 108  
Snarly



### Ex. 9

♩ = 72-108 (17)  
E7



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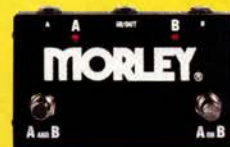


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# Puttin' the Breaks on the Blues

over the top. Pluck it fingerstyle or with your pick on the low notes and your middle or ring finger on the uppers. The voices only hit simultaneously on beat three of measure 11, and beat one of measure 12.

Once you have it down, try Ex. 10. Rhyth-

mically, the mechanics are identical to those of Ex. 9, but we've relocated to the key of G, and made one exciting addition to the upper voice: a contrapuntal rising line on the B string, like the one we saw in the closing chords of Ex. 2.

## Boppin' the Blues

Swing-, bebop-, and some jump-blues progressions contain a shifting palette of chord tones that deliver harmonically exciting closing breaks. A fun way to handle these endings is by bringing out the unique flavors of each chord with a melodic improvisation or pre-crafted lick.

In an F bebop blues, the last four chords might be F7, D7, Gm7, and C7#5, as in Ex. 11.

First, play through these changes and soak your ears in their sound. Then, try the lick. You'll be the only instrument playing, but your listeners will still hear the chord progression because you're implying it with specific notes. For instance, the F# and A at the end of the first phrase bring out D7, and the G# at the end of bar 12 suggests the tasty sharpened 5 in C7#5. Close things out with the intriguing, unresolved sound of F6/9#11.

Finally, make sure you have a chord-melody cadenza in your 'bop-blues arsenal. Ex. 12 is a great way to open—or close—a swingin' C blues. The grips are inspired by the legendary Joe Pass, and the descending melody echoes the late sax man Oliver Nelson and his jazz-blues classic, "Stolen Moments."

Don't be intimidated by all the ink in this example. Once you get the concept down, this lick is easy to learn. It's simply a series of descending minor-7th chords tied to a high C pedal tone—a *balloon* tone, if you will. As a bar-11 outro, this lick makes a great surprise break for two reasons: It blindsides you with chords that aren't typical of a 12-bar blues, and it prolongs the final cadence by two whole measures, making the V7 even more gratifying.

### Ex. 10

♩ = 72-88 G7 C/E E♭7 G

### Ex. 11

♩ = 100-120 (17) (VI7) (IIIm7) (V7) F6/9#11  
F7 D7 Gm7 C7#5

### Ex. 12

♩ = 84-104 F#m7b5 Fm7 Cadd9/E E♭m7(13) Dm7 D♭maj7 (I) C6/9 (V7) G7#5

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### Flashbacks

Once you have these intros and outros mastered, try some mixing and matching to develop trademark turnarounds you can call your own. For example, try grafting Ex. 2's stinging, single-note opening to Ex. 9's customized Delta descent. Or, because most of these moves are extremely portable, try transplanting Ex. 5's melancholy chords down to the key of *E* minor, where open strings will join the four-part choir. Or, throw colors from one genre at another. Who says you can't use Ex. 12's jazzy grips to shut down a rock blues?

Above all, get these moves not just into your fingertips, but up through your arms and into your chest. Find the ones that power your heart like fire in a furnace, and, when all eyes and ears are upon you, your breaks will be backed with undeniable conviction. 

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# Divine Light

GEORGE

BY MICHAEL  
MONDA

EXPLORATION



Quiet? Like *hell*. George Harrison may not

have prattled on like the characters in the Monty Python

skits he loved, but his actions were loud, clear, and far

reaching. Often characterized as cranky and uncomfortable with

fame, it's no surprise that Harrison didn't embrace Paul McCartney's

wide-eyed ambition or John Lennon's spasms of confession. He simply wanted to

play guitar and write songs. (When the Beatles were first called to audition

HARRISON'S



AND

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MARCH 2002



# Divine Light

for EMI, the others talked about getting rich. Harrison's request? "Please order four new guitars.")

Appropriately, it was his serene celebration of creativity and spirituality that transformed popular culture. And although those changes weren't heralded by bombast or fanfare, they are still molding our consciousness today. He popularized the concept of world music, for example, by cross-pollinating Western pop structures with Indian instruments and melodies. The concept of borrowing musical elements from other cultures didn't originate with Harrison, of course. But adding a sitar to "Norwegian Wood" in 1965—while a member of the biggest band in the universe—shattered the so-called stylistic limitations of the pop song, and initiated a frenzy of artistic freedom that can be traced all the way to contemporary

dance music. The use of synths and tape loops on *Wonderwall Music* (1968) and *Electronic Sounds* (1969) further presaged tracks that artists such as the Chemical Brothers would build careers upon throughout the electronica-crazed '90s.

Then there was the gorgeous shimmer of Harrison's Rickenbacker 12-string—a sound that inspired the Byrds, R.E.M., and countless jangle-obsessed indie bands. And it's not a stretch to maintain that Harrison is partly responsible for launching the folk-rock genre. In addition, his unique, instantly identifiable approach to slide challenged melodic conventions. Players who held tightly to blues-based phrases were put on notice that more creative options are available.

But Harrison's cultural contributions weren't limited to music. Bob Geldof can rightly take credit for the mammoth impact of 1985's Live Aid festival, but it was Harrison's Concert for Bangladesh in 1971 that first established the

concept of the rock-star-studded uber-benefit. He almost single-handedly revitalized the independent British film industry during its '80s doldrums by producing stupendously subversive and darkly humorous flicks such as *Monty Python's Life of Brian* (1979), *Time Bandits* (1981), *Mona Lisa* (1986), *Withnail and I* (1987), and *How to Get Ahead in Advertising* (1989) through his HandMade Films company. While HandMade ultimately forced Harrison to near bankruptcy, his willingness to fund "small," quirky films yielded some of the finest jewels of British cinema.

Finally, his belief in God, love, and Eastern mysticism shot beams of goodness through his work. And while many disparaged his "Krishna consciousness," Harrison's devotion to love *did* affect society. Getting "My Sweet Lord" to succeed as a hit pop song *and* a jubilant prayer was almost a miracle in itself, and his unflinching spirituality was a quiet, non-judgmental rebuke to the self-absorption and

## ALL THOSE YEARS AGO A CHRONOLOGY OF HARRISON'S BEATLES-ERA GEAR



The Tools of Beatlemania: The young fabes pose with John's Rickenbacker 325, George's Gretsch Duo Jet, Paul's Hofner 500/1 bass, and Ringo's Ludwig kit.

**First Guitar, 1955.** Egmond acoustic (made in The Netherlands, and distributed in England by Rosetti).

**The Quarry Men, 1958.** Hofner President and Club 40 guitars.

**Johnny & the Moondogs, 1959.** Delicia Futurama (made in Czechoslovakia, and imported by Selmer).

**The Hamburg & Cavern Club Eras, 1960-62.** Delicia Futurama, '57 Gretsch Duo Jet, Selmer Truvoice Stadium amp, Gibson GA-40 amp.

**Beatlemania, 1962-64.** Gibson J-160E, Gretsch Chet Atkins Country Gentleman, '63 Gretsch Tennessean, Gretsch George Harrison model electric 12-string, Rickenbacker 425, '63 Rickenbacker 360-12, Ramirez classical, Vox AC30, Vox AC50, Vox AC100.

**Help! & Rubber Soul, 1965.** Fender Stratocaster, Framus Hootenanny acoustic 12-string, Gibson J-160E, Gibson ES-345, '65 Rickenbacker 360-12.

**The Final Live Shows, 1966.** '65 Gibson SG Standard, Vox 7120 amp, Epiphone Casino, Fender Showman, Vox Super Beatle, Vox Conqueror.

**Sgt. Pepper, 1967.** Epiphone Casino, Gibson J-160E, Fender Stratocaster (now nicknamed "Rocky"), Fender Showman, Vox Defiant.

**The End, 1968-70.** Vox V846 wah, Leslie rotary speaker, Moog Illp synth, Epiphone Casino, Fender Strat, Fender VI, custom Fender rosewood Telecaster, Gibson SG, Gibson J-200, Gibson Les Paul ("Lucy"), Fender Showman, Fender Deluxe Reverb, Fender Twin.

Info culled from Andy Babuik's *Beatles Gear*, published by GP's Backbeat Books.





Harrison playing the sitar for then-wife Patti Boyd in 1965. The sitar's appearance on "Norwegian Wood" brought world music to the pop charts.

selfishness that rests in us all.

"Everybody dreams of being rich and famous," Harrison once said. "But once you get rich and famous, you think, 'This isn't it.' That made me try to find out what it is, and, in the end, you're trying to find God—that's the result of not being satisfied. And it doesn't matter how much money or property you've got, because you'll never find perfect happiness until you reach a state of consciousness that enables you to be happy in your heart."

Harrison's optimism, wit, and inner strength were in full flower until he passed away on November 29, 2001, at 58 years old. He was first diagnosed with lung cancer in 1997. He never beat the beast, and also endured surgeries and treatments for throat nodules and a brain tumor. It didn't help that a wacko broke into his Friar Park estate in 1999, and punctured the guitarist's lung with a knife before being subdued by Harrison and his wife, Olivia.

Yet throughout the cancer battles, Harrison continued to work on a new album in his home studio, as well as contribute tracks to other projects. In the weeks before his death, he and his son, Dhani, wrote and recorded "Horse to Water" for Jools Holland's duets album, *Small World Big Band*, and Harrison played guitar on "Love Letters" for Bill Wyman's Rhythm Kings' *Double Bill*. He also played slide on "A Long Time Gone" and "All She Wanted" on the recent Electric Light Orchestra album, *Zoom*, which was released in June 2001. (Harrison's dark sense of humor was explicitly asserted on the Holland project, when he chose the name "RIP Ltd 2001" as his song's publishing company.)

In November 2001, Ringo Starr and Paul McCartney gathered at Harrison's bedside at Staten Island University Hospital. Although the meeting of surviving Beatles was reportedly upbeat, it was definitely a goodbye. During his last moments, Harrison played guitar and chanted. He died bravely and privately with his wife and son at his side. His ashes were allegedly scattered along the Ganges river in India, but these reports were not confirmed at press time.

Harrison's final album—tentatively entitled *Portrait of a Leg-End*—will be released sometime this year. And while it may not stand as his greatest work, the fact that he spent his waning reserves of strength making music for us is a testament to the man's grace.

To end this tribute, we've decided to let Harrison himself weigh in on creativity and guitarcraft. The following snippets are excerpted from *Guitar Player's* November 1987 cover story—with a final goodbye from Harrison's February 2001 Yahoo! Web chat, and a set list from his last tour.


• • • • •

## GUITARS, GUITARS, GUITARS

My first guitar was a cheap little acoustic, and then I got what they call a cello-style, single-cutaway Hofner. I got a pickup and stuck it on the Hofner, and then I swapped it for a Club 40—which is a little Hofner that looked like a solidbody, but it was actually hollow with no soundholes. Then this guitar came along called a Futurama. It was a dog to play—it had the worst action. It had a great sound,

*Continued on page 99*

# AND IN THE END...

 **Guitarists touched by George Harrison's transcendent talent always have tales about special "George moments" that inspired them. Here's a small collection of remembrances by some mighty players who knew him, played with him, or were forever changed by him.** —MM

**LES PAUL** There aren't many great guitarists—even though there are billions of players out there. So few have something to say, and have the privilege of saying it. For those, we should be very grateful. George was one of the greats.

**ROBBEN FORD** I first met George Harrison in 1974, while I was backing Joni Mitchell with Tom Scott and the L.A. Express. George came to our concert in London, and he invited the group over to his place at Henley on Thames to do some recording for *Dark Horse*. We tracked "Simply Shady" and "Hari's on Tour (Express)" at his home studio—which was a beautiful, state-of-the-art room.

When George began putting a group together for a tour, he called me. He had Willie Weeks on bass, Jim Keltner and Andy Newmark on drums, and Billy Preston on keyboards. George had also hired Ravi Shankar and a 16-piece Indian orchestra. We toured the U.S. and Canada for two months—from December 1974 through January 1975—doing two shows a day, three or four days a week. It was a hard-working tour, and the shows were long. We'd play an opening set with George, and then Shankar's orchestra would play a set. We'd come back and play two songs with the Indian orchestra, and then do another 45 minutes by ourselves.

George kept his playing simple. He had pretty much given up single-string soloing by that time, and was just into playing slide. He had a sunburst '58 Strat with the action set high, and he played through a Mesa/Boogie amp.

*Continued on page 104*



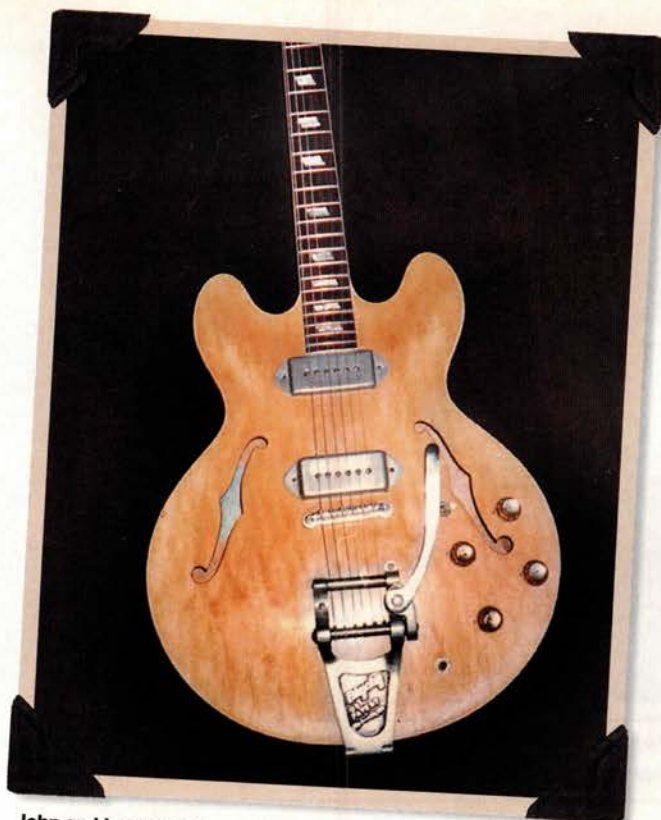
# George Snaps His Guitar Collection

STORY AND PHOTOS BY GEORGE HARRISON

It was one of those unbelievable gifts of grooviness. Before his interview with *Guitar Player* in 1987, Harrison actually went to the trouble of hauling out his guitars, positioning a few instruments around his house, and then taking snapshots of the models he thought would interest our readers. Some favor! Here, we reprint some of those photos, along with Harrison's original comments about his fave guitars. And what a gas it is to be able to have the byline, "Story and photos by George Harrison" in our magazine! —MM



That's Rocky on the left. John and I bought identical early-'60s Strats that were pale blue, and they were first used on "Nowhere Man." Later—when we all took certain substances—I decided to paint mine in day-glo colors. Now I have it set up for slide. To the right of the Rickenbacker 12-string is my original Gretsch Duo Jet. I gave it away once, but I got it back. One pickup had been changed, but [tech] Alan Rogan got it back to original.



John and I scraped the varnish off our Epiphone Casinos, and they became much better guitars. I think that works on a lot of guitars—if you take the paint and varnish off, and get the bare wood, the guitar seems to sort of breathe.



Here's the Coral Electric Sitar they gave me because of the Ravi thing. It's supposed to be the very first one, and it has a strip on the back that says, "Patent Pending." Spencer Davis saw it once, and said, "Oh, can I borrow that for the night?" He hijacked it—I didn't see it again for two years! By that time, everybody had used one, so I never actually used it myself.





Eric Clapton gave me the Les Paul (left), and then it got kidnapped and taken to Guadalajara. I had to buy this guy a Les Paul to get it back! And there's the original Ricky 12-string I used on "A Hard Day's Night." It's the second 12-string Rickenbacker made.



This is a little Hofner. It's the grooviest little guitar. It's very strange looking, but I always liked it as a kid, and I had a one-pick-up version [the Club 40]. I swapped it for something, but I finally got another one. In the case was a faded set list with "Sheik of Araby" and everything its owner played. It really feels like the '50s.



I had this guitar made by John Greven around 1974. I told them not to put all this fancy pearl work on the fingerboard, because I can't tell where I am. So it has the greatest pearl inlay, but I've got gaffer's tape over it so I'll know which fret I'm on.



I've got a "couple" of really nice handmade guitars by Tony Zemaitis, including a 12-string with a heart-shaped soundhole—I also had a 6-string version made for Carl Perkins—and a small acoustic that can fit in the [carry-on] rack of a plane.





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Photos Marty Temme



# Divine Light

Continued from page 95

though, and a real good way of switching in the combinations of the three pickups. But when we got to Hamburg, I saw the first real Strat I'd ever seen in person. I was going to buy it the next day, but the guitar player from Rory Storm & the Hurricanes—which was the band Ringo was with—got his money first, and he bought it. When I got there, it was gone, and then I saw him onstage playing it.

Then we started making a bit of money, and I saved up 75 pounds. I saw an ad in the Liverpool paper, and this guy was selling a Gretsch Duo Jet. It was a sailor who bought it in America, and had brought it back. It was my first real American guitar, and even though it was second hand, I was so proud to own it. I polished that thing all the time.

When we went to the States to play the *Ed Sullivan Show*, Gretsch gave me the guitar I used for the performance. I read somewhere that after the Beatles appeared on the show, Gretsch sold 200,000 guitars a week or something. I mean, we should have had shares in Fender, Vox, Gretsch, and everything, but we didn't know—we were stupid.

## SONGWRITING

Try and write some melodies, and some words that mean something. And if you're on a roll, then it's best to finish the song in one go—that's what Johnny said.

## CHOPS

I tend to just use the guitar to write tunes and make demos. You have to really play and practice if you're going to be any good on the guitar, and I don't do that.

In fact, I don't really see myself as a songwriter or a guitarist or a singer or a lyricist or even a film producer. All those are me in a way—just like I enjoy gardening. But I'm not really a gardener, just like I'm not really a guitarist. If I plant 500 coconut trees, I'm sort of a gardener, aren't I? And if I play on records and stuff, then I'm a guitarist. But not in the sense like, say, B.B. King or Eric Clapton, who play constantly, keep their chops up, and are really fluid. I'm not trying to put myself down, but the reality is, I'm *okay*. I realize that I've absorbed quite a lot over the years, and I know quite a lot about guitar, but I've never really felt like I was a proper guitar player. In the sense of being a guitarist who could just pop in on anybody's session and come up with the goods—I'm not that kind of player. I'm just a jungle musician, really.



PETER FIEN

Harrison posing with his Gretsch Country Gentleman during the photo shoot for *Guitar Player's* November, 1987 cover story.

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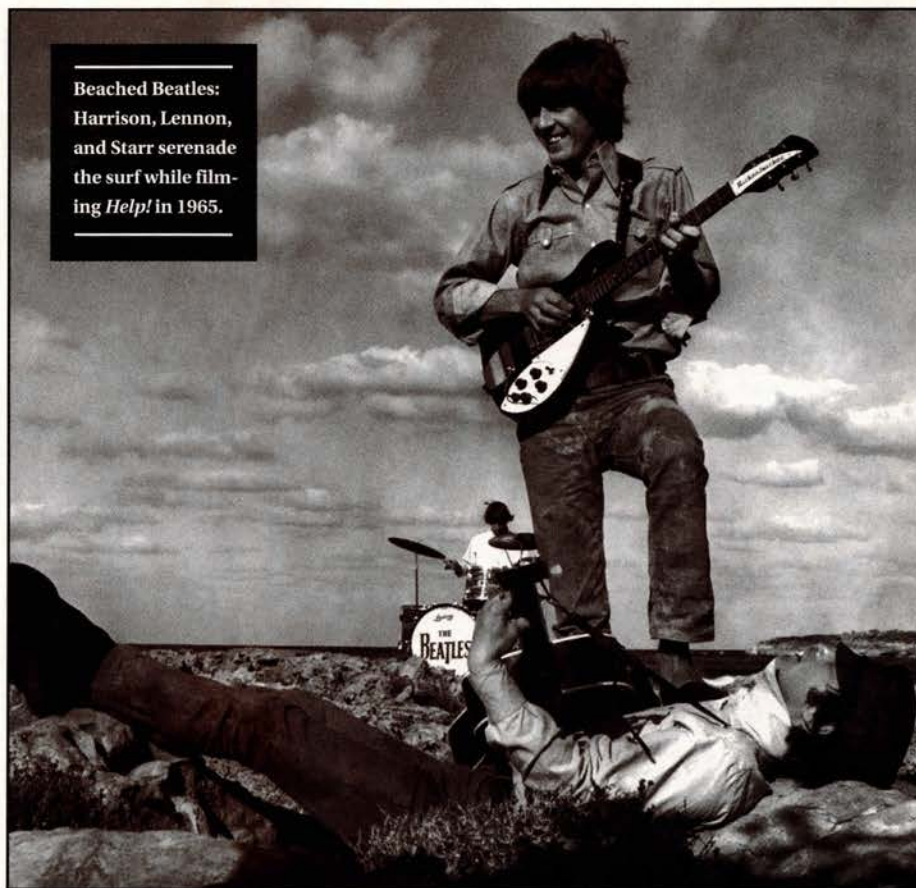
# Divine Light

## THE POLITICS OF BEATLES SOLOS

We all contributed a lot to the songs, and I didn't care who played what. I was pleased to have Paul play that bit on "Taxman." If you notice, he even did a little Indian thing for me. And John played a brilliant solo on "Honey Pie" that sounded like Django Reinhardt or something. It was one of those things where you close your eyes and happen to hit all the right notes. If someone is going to make my song sound better, it doesn't matter to my guitar player's ego.

I worked out my solos largely because, in the early days, we went straight to mono or stereo. Then we got a 4-track. But for a lot of those takes, we had to do everything at the same time—or as much as possible. We'd say, "These guitars are going to come in on the second chorus, playing these parts, at which time the piano will come in on top." And we'd have to get the sound of each instrument, and then set the individual levels, because everything was going to be locked together on one track. Then we had to do the performance, and everyone had to get their bit right. That's why we worked out parts.

Beached Beatles:  
Harrison, Lennon,  
and Starr serenade  
the surf while film-  
ing *Help!* in 1965.



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## Divine Light

### DISCOVERING SLIDE GUITAR

There was a period in the '60s where I really got into Indian music. I started playing the sitar and hanging out with Ravi Shankar. After that period I thought, "Well, I'm a pop person, and I'm neglecting the guitar and what I'm supposed to do." By that time, there were all these people like ten years old playing brilliantly. I just thought, "God, I'm so out of touch. I don't even know how to get a half-decent sound." The result of that was exploring what I could do with the slide.

### THE LAST CONCERT TOUR

In 1991, Eric Clapton lured Harrison out for some concert dates in Japan. It was the ex-Beatle's final tour. For guitars, Harrison brought a Fender Roy Buchanan Bluesmaster Telecaster, an Eric Clapton Signature Stratocaster, a Fender electric 12-string, a '60 Gibson Les Paul, and a custom Gibson J-2000 acoustic. He plugged into a Fender Bassman amp, and used four stompboxes: an Ibanez Tube Screamer, an Ibanez digital delay, a Boss CE-3 chorus, and an MXR Dyna Comp. The set list and guitar selection (all in standard tuning unless otherwise noted) was as follows:

- "I Want to Tell You" (Telecaster)
- "Old Brown Shoe" (Telecaster)
- "Taxman" (Telecaster)
- "Give Me Love" (Gibson J-2000, capoed at 3rd fret)
- "If I Needed Someone" (Fender 12-string, capoed at 7th fret)
- "Something" (Telecaster)
- "Fish on the Sand" (Telecaster)
- "Love Comes to Everyone" (Telecaster)
- "What Is Life?" (Telecaster)
- "Dark Horse" (J-2000, capoed at 5th fret)
- "Piggies" (J-2000)
- "Got My Mind Set on You" (Telecaster)
- "Cloud Nine" (Strat, tuned to an open *Am* chord—low to high, *E, A, E, A, C, E*)
- "Here Comes the Sun" (J-2000, capoed at 7th fret)
- "My Sweet Lord" (J-2000)
- "All Those Years Ago" (Telecaster)
- "Cheer Down" (Strat)
- "Devil's Radio" (Telecaster)
- "Isn't It a Pity?" (J-2000, capoed at 5th fret)
- "While My Guitar Gently Weeps" (Les Paul)
- "Roll Over Beethoven" (Les Paul)

### WHAT IS LIFE?

Adi Shankara—an Indian historical, groovy-type person—once said, "Life is fragile, like a raindrop on a lotus leaf." And you better believe it! [From Harrison's February 2001 Web chat on Yahoo!.]



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# AND IN THE END...

*Continued from page 95*

We didn't see much of George on show days, but we had a private jet with a lounge, and that's where people would hang out and talk. George was used to being the center of attention, and he was very funny and entertaining. He was always telling lots of Beatles stories.

I turned 23 on the road, and George gave me a guitar as a gift. He also came to my wedding at the end of the tour. The last time I saw him was at the Grammy Awards in 1989. Everyone wanted to talk with him, of course, and when I finally got my turn, he said, "I think about you, Robben. It's great to see you." I thanked him and said goodbye, and that was the last time I ever spoke with him.

**BRIAN SETZER** The point everyone misses about George is all the great guitar riffs he came up with. In addition to his own tunes, almost every Lennon/McCartney song has a great guitar riff. Obviously, George was the one who had to think those up—and that's two-thirds of a great song right there. We already miss you, George.

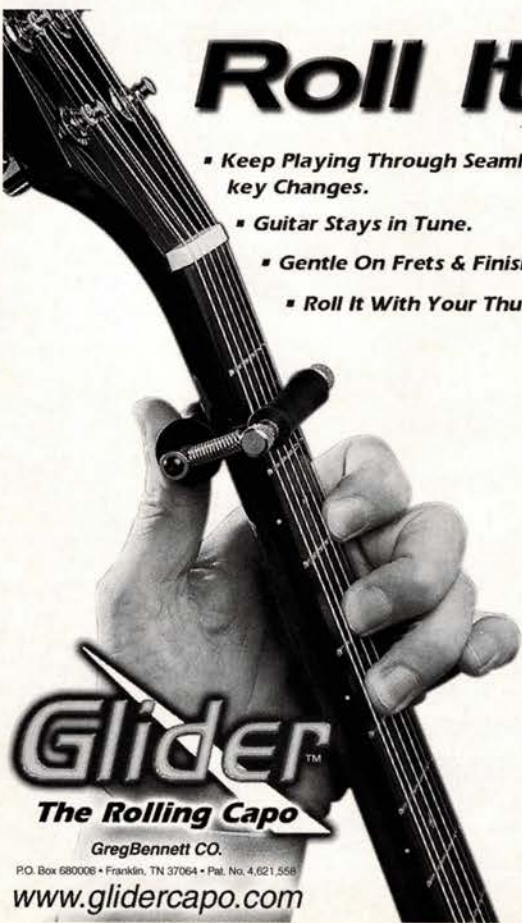
**JOE WALSH** If you actually sit down and work out a couple of George's guitar parts, you'll become aware of the unique place his head was at, and, dude, his solos were off the wall! He was underrated, but a vast amount of technique was needed to come up with his solos—they just don't *sound* like it. That's what got me. Every time I tried to figure out songs like "And Your Bird Can Sing" or "Baby You Can Drive My Car," I'd come away scratching my head, thinking, "Where in the world is this guy at?" I couldn't even tell who he was stealing his licks from!

**ELLIOT EASTON** When the Beatles blasted into "All My Lovin'"—their first song on their debut Ed Sullivan appearance—my life was profoundly changed forever. I was ten years old, and that image of Harrison and his Gretsch guitar left an indelible print on my soul. He pointed the way for me to live, and I've never worked on a record where I didn't at some point ask myself, "What would George have done here?"

**ANDY PARTRIDGE (XTC)** Some of my favorite Beatles songs are George Harrison songs. The spirit and desire he had to push the pop song format with his Eastern

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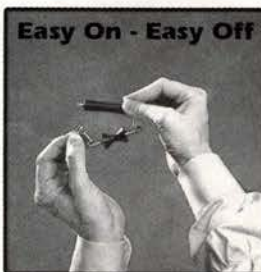
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## AND IN THE END...

influence had a big effect on me. As a guitarist, Harrison wasn't a shoot-from-the-hip player. His parts were always carefully worked out. Improvising wouldn't have worked in the extremely structured nature of Beatles recordings—those songs are like well-finished pieces of architecture.

I'm leaving myself open for a great kicking here, but I think the two most complete songs on *Abbey Road* are George's. Also, if Lennon and McCartney had allowed George's material to be used in the latter part of the Beatles career, I think he would have pulled the band up by its bootstraps. Lennon and McCartney had the keys to the Beatles machine, and they weren't going to let George drive. I'm sure they were shivering in their boots because he was really coming up.

**CHRIS GOSS (MASTERS OF REALITY)** No other guitarist in rock had such a fragile, almost broken style of playing. He played humbly and sweetly. No showing off—just a wonderful sense of melancholy.

**JOHN FLANSBURGH (THEY MIGHT BE GIANTS)** In an era where almost everything seems dated, George's work is timeless. He held his own as a songwriter, while working beside the best there will ever be. As a lead guitar player, he was always interesting and tasteful—which is the rarest of combinations.

**DAVE GREGORY (EX-XTC)** Harrison's chord at the beginning of the movie *A Hard Day's Night* was the sound of a giant door opening to a magical world. Seeing him with his immaculate hair, sharp suit with velvet collar, and a brand-new Rickenbacker—that was everything I ever wanted. The sound of that electric 12-string became the perfect stepping-stone between acoustic and electric guitar, and it consequently influenced a new generation of folk/rock players.

Harrison's influence was more than the electric 12-string, however. "Love You To" [from *Revolver*] was a really innovative track in 1966—Indian instruments replacing guitars and drums was a totally fresh sound. And that track introduced Eastern scales and harmonies that would engender many of the psychedelic musical stylings of the following year.

Harrison always came up with parts that were exciting, yet tasteful. For example, the neat volume-control stuff on "Yes It Is," the

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## AND IN THE END...

solos in "Can't Buy Me Love," and "Nowhere Man," the amazing double-tracked lines in "And Your Bird Can Sing," and the languid, perfectly chosen phrases in "Something." These were all integral pieces of the songs, contributed by a team player par excellence.

**STEVE LUKATHER** I started playing the guitar in 1964, after my dad bought me *Meet the Beatles*. I heard George's solo on "I Saw Her Standing There," and my life changed forever. Later, George became a friend, and I have so many great memories of him. Once, he came by my house with his son, Dhani, who wanted to meet Slash. George knew Slash was a friend of mine, so I took them over. On another occasion, I jammed at Jeff Lynne's house with Bob Dylan on bass, Lynne on keys, Jim Keltner on drums, and me and George on guitars. Man, I'll cherish those memories. I am honored to have known George, and I'll forever treasure him, his music, and his kindness.

**BRIAN MAY** George Harrison was a

fabulous, fabulous, fabulous guitarist, and a wonderful example of what a rock star should be. I totally revered him as an innovator. He was always fresh, daring, magnificently melodic, full of spiritual quality, and totally conscious of the chord structure beneath the solo. And he had the courage to play simple. He never took refuge in effects, or tried to impress with speed. I hope he knew how much we all loved and respected him.

**NEAL SCHON** The Beatles were the reason I started playing guitar. I saw *Yellow Submarine* as a kid, and George's song, "It's All Too Much," rang in my head for years. I loved his Eastern influences—how he used drones, where he'd have one note hanging there, and the melody would work around it. He was the first one to turn me on to that sound, and I found it very mystical, powerful, and beautiful. He was also an amazing slide player. When it comes to spot-on intonation with slide work, I put George Harrison right up there with Jeff Beck. I'm gonna miss him.

**LYLE WORKMAN** We all know George Harrison was a great songwriter, but he was also an intuitive guitarist of incredible diversity and taste. From Chet Atkins-style

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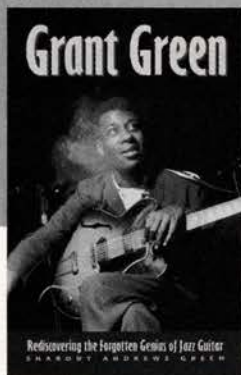




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## AND IN THE END...

fingerpicking to experimental, fuzzed-out tones to his recognizable slide work, George expressed a highly unique personality and maturity. His solo in "Something" is the most lyrical, fully developed, and beautiful solo ever recorded.

**FRED GRETSCH (GRETSCH GUITARS)** We owe a "thank you" to that nameless sailor who sold George a '57 Duo Jet in 1961. Sentimentally, that was his favorite guitar. It was the American rockers he heard in the '50s—players he was trying to emulate—that led him to Gretsch guitars.

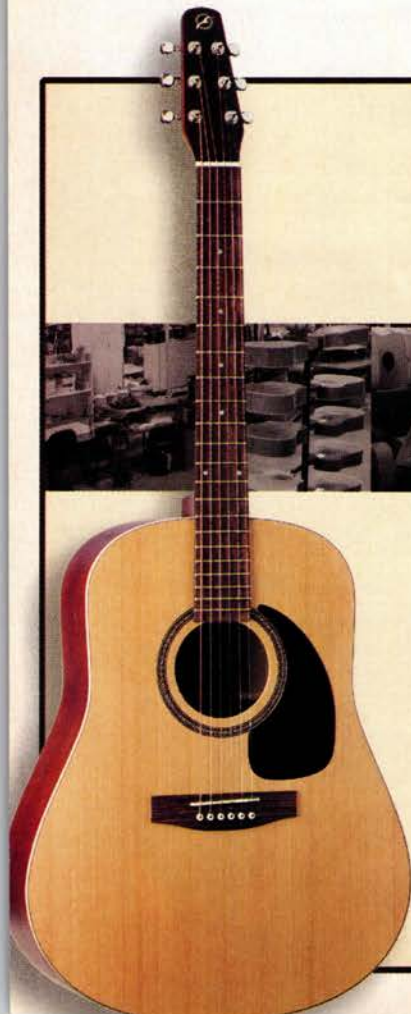
Our modern-era relationship began when my wife, Dinah, sent George a thank you for posing on the *Cloud Nine* album cover with his '57 Duo Jet. A month later, he called the office and told us about the Traveling Wilburys. He had us over to meet the band, and we discussed the Wilburys model he wanted to create.

The last time we saw George was at the 1990 British Music Fair. He had come into London for a benefit, and he decided to

come by and see us. He was with Jeff Lynne and Duane Eddy, but they had a hard time getting in! We finally got them in, and it was a lot of fun walking through the show with George. It was his first music trade show.

**JOHN HALL (RICKEN-BACKER)** While George Harrison's contributions to the music world have been many and varied, I choose to remember him as playing the pivotal role in establishing the standard of the Merseybeat 12-string sound. He provided the inspiration for a veritable legion during the British Invasion of the '60s, which eventually spilled over to the U.S. and the rest of the world. He carved out a sound which was uniquely his own, and internationalized rock—which had been almost exclusively American.

And throughout the rest of his life, he freely offered his talents to a wide range of artists—usually recording anonymously or without fanfare or compensation. This speaks volumes of his true dedication to music as an art form rather than purely as a business. Fortunately, his willingness to share his talent has ensured that his contributions will continue to inspire a generation not yet born.



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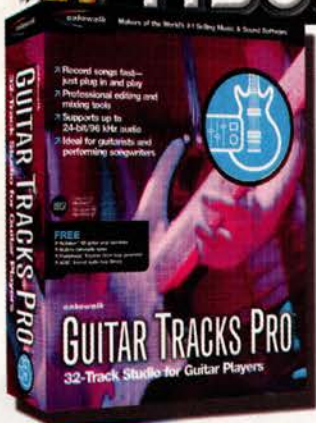
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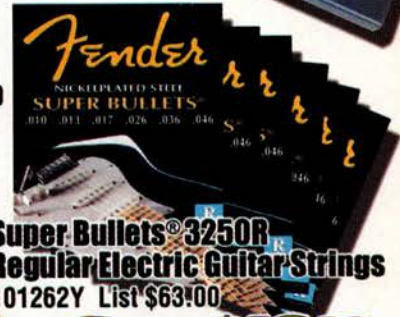
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## Bench Tests

# Board Games

## Four Prefab Pedalboards

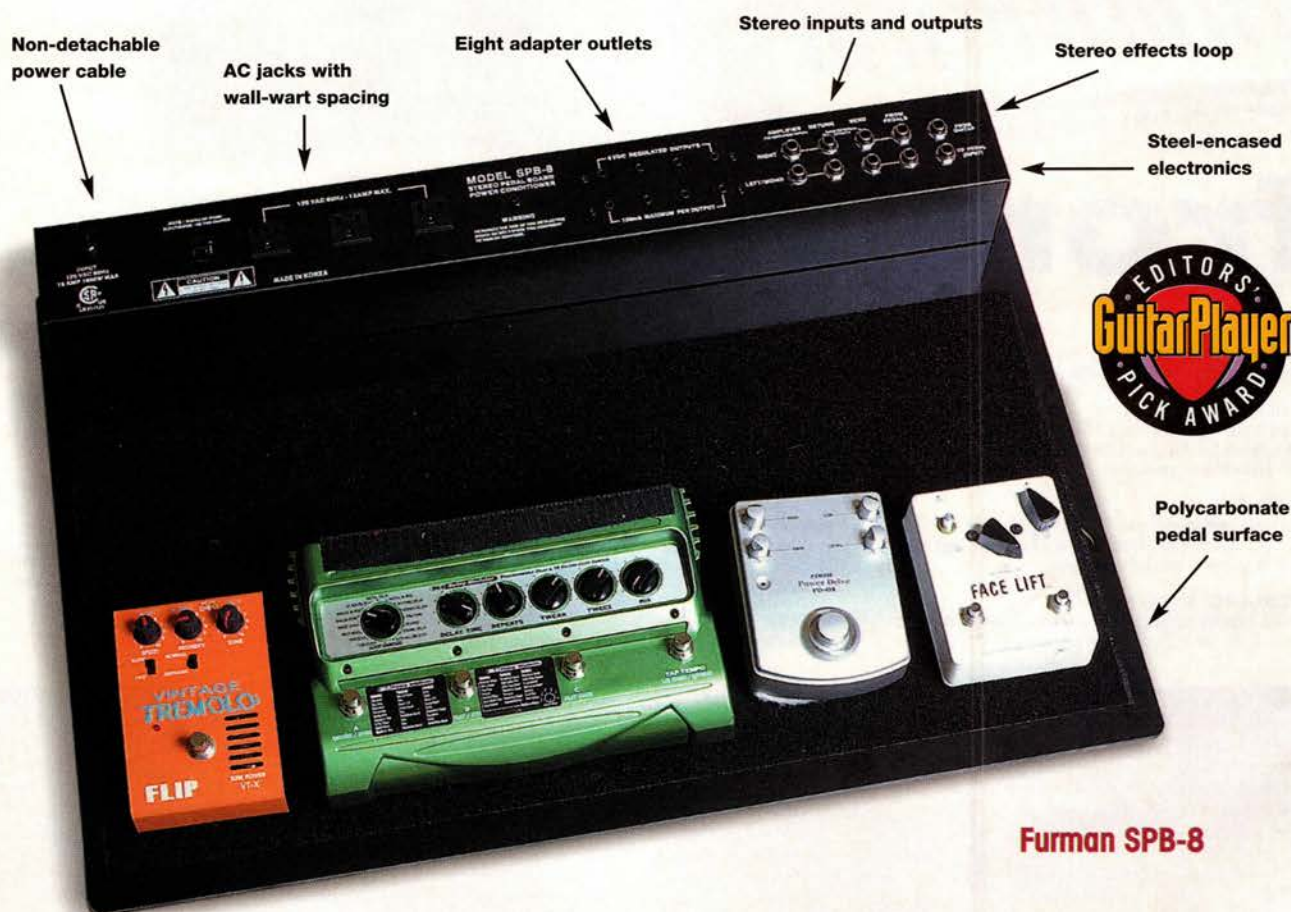
By Joe Gore

Until recently, there were surprisingly few pedalboard options. The few mass-produced models were too flimsy for dependable stage use, or could accommodate only one manufacturer's pedals. Serious users either built their own pedalboards or commis-

sioned pricey custom rigs. Slapping Velcro and a power strip on a plank is still a perfectly respectable route—especially if you don't require a purpose-built power supply and don't expect to suffer heavy road wear. But while you can assemble a basic hardware store pedalboard for about 30

### Snapshot

The mighty MKS PedalPad RM-10 (\$349) is an obvious choice for acts working big venues. The Furman SPB-8 (\$399) also offers professional features and stage-worthy workmanship without the poundage. If you're willing to bring your own power supply, consider the J. Chandler Pedaltrain (\$230) for its ingeniously simple design and road-ready case. And if you merely require a neat surface to organize a few pedals and a handy way to carry them, scope out the SKB Stomp 6 (\$200). The Pedaltrain, Furman SPB-8, and MKS RM-10 win Editors' Pick Awards.





Slatted Teflon-on-aluminum frame



J. Chandler Pedaltrain



Oversized locking carrying case

bucks, once you factor in a reliable power supply, cables, and a safe way to schlep everything, you might not be saving all that much.

Each of the systems covered here includes a carrying case or gig bag. All come with power-adaptor cables, though none include audio patch cords. Velcro is another constant—all arrive either clad in it, or with enough sticky-back stuff to batten down your boxes. Let's consider the contenders.

### Furman SPB-8

The SPB-8 (\$399) combines a large, flat, Velcro-covered pedalboard surface with a hefty power

supply and a flexible audio routing system. The electronics are encased in a rugged steel housing, and there's a stout non-detachable power cable. The base is made of strong, stiff polycarbonate that feels a bit like a high-grade cutting board. All components promise to survive serious onstage abuse.

Even the soft carrying case seems uncommonly durable. It's roomy enough to fit a battery of pedals, and there are several large utility pockets. Another great feature is the presence of three AC outlets, adequately spaced to fit a trio of wall warts. The all-stereo au-

dio-routing system includes two effect loops. This permits a single mono guitar signal to feed multiple mono and stereo effect boxes, or send signals to external stereo processors, with the effects returning on one or both channels.

**Pros:** Sturdy. Excellent power supply. Big surface. Wall-wart-friendly AC outlets. Flexible routing.

**Cons:** Soft case. Non-inclined pedalboard surface.

### J. Chandler Pedaltrain

There's not much to the Pedaltrain (\$230), but what's there is cool indeed. The only system tested that *doesn't* include a power

supply, the Pedaltrain consists solely of a Teflon-coated aluminum pedalboard frame and a sturdy aluminum-and-composite carrying case with locking clasps and a briefcase-style handle. (J. Chandler says that the omission of a power supply is intended to allow the user more flexibility in choosing the unit that best fits their needs.) Much thought clearly went into these two simple components. The floorboard is sturdy but feather light, and it has an ergonomically tilted playing surface. Its slatted construction lets you minimize cable slop by routing wires beneath your

The Ratings Game		Flexibility	Materials	Value
Furman SPB-8		★★★★★	★★★★☆	★★★★★
J. Chandler Pedaltrain		★★★★	★★★★★	★★★★
MKS PedalPad RM-10		★★★★★	★★★★★	★★★★★
SKB Stomp 6		★★★	★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥



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# Bench Tests

## Board Games

stompboxes. Clever!

The foam-lined case is genuinely roadworthy, with enough depth to fit the Pedaltrain and a complement of stompboxes—even extra tall ones such as Lovetone models. The base fits snugly on three sides, but there's surplus

space on top, which means you can let your pedals protrude a couple of inches over the top of the Pedaltrain frame, yet still tuck the whole contraption into its case. But remember—unlike the other devices covered here, you must budget space for a power supply.

The ingenious Pedaltrain is a very attractive way to go, especial-

ly if you've already invested in a good power supply. And if you need more stompbox turf, you could easily arrange two Pedaltrains side by side.

**Pros:** Roadworthy. Light. Ergonomic. Slatted construction keeps things neat.

**Cons:** Doesn't include power supply.

## MKS PedalPad RM-10

In features and construction,

the PedalPad series pedalboards occupy a class of their own. In fact, they're the only production pedalboards that begin to rival the big-ticket switching systems that guys such as Bob Bradshaw and Dave Friedman build for studio pros and rock stars. The RM-10 (\$349, direct only) is MKS's big Kahuna, with a third tier to accommodate either another row of stompboxes, or—get this—three single-space, shallow-depth rack







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# Bench Tests

## Board Games

processors.

You don't need to be a big-time player to appreciate the RM-10's stellar workmanship and ingenious features, but it does help if you're successful enough to have roadies. With its carpet-covered wooden enclosure, anvil-style clasps, metal case corners and pedal surface, and hefty PureVolt power supply, the RM-10 isn't something you sling over your shoulder on your way out the door. But, ironically, this large board probably offers the easiest onstage setup of the lot. Unlike the other devices, you needn't lift the pedalboard from its case—you just open the lid and have at it.

The aluminum pedal surfaces look sharp. (They feel sharp too—I managed to slice my finger the first time I handled one.) Each effect tier is comprised of several independently adjustable panels that can be configured into separate tiers 6" deep, or into a single 12" expanse. With the right configuration, you can provide for just about any combination of stompboxes and wah/controller pedals.

Another cool thing about those independently adjustable panels: Each has its own 1/4" audio send and return jacks, which connect to a sub-panel patch bay that resembles an old-fashioned telephone switchboard. Between the patching options and the top-panel audio connec-

## Contact Info

**Furman Sound**, 1997 S. McDowell Blvd., Petaluma, CA 94954; (707) 763-1010; [furmansound.com](http://furmansound.com).

**The J. Chandler Company**, 3508 Refuge Trail, Thompson Station, TN 37179; (615) 599-5794; [pedaltrain.com](http://pedaltrain.com).

**MKS Professional Stage Products**, 5610 S. Topeka Ave., Ste. C, Topeka, KS 66609; (785) 862-4723; [pedalpad.com](http://pedalpad.com).

**SKB**, 1607 N. O'Donnell Way, Orange, CA 92867; (800) 410-2024; [skbcases.com](http://skbcases.com).

tions (stereo outs, two aux sends) you can feed multiple amps, send channel-switching and reverb on/off signals, set up two fully independent effect chains, and so on (some of these options will require adding your own footswitches). Also, as many as four of the 1/4" panel jacks can be converted at the factory to extra AC sources.

The RM-10 doesn't weigh quite as much as a luxury car, but its superior workmanship, flexibility, and materials make it the Rolls Royce of production pedalboards. For those on a Hyundai budget, MKS also makes the two-tier \$199 JP (which doesn't include the PureVolt unit).

**Pros:** Seriously rugged. Great





# Bench Tests

## Board Games

flexibility. Very neat, hidden wiring. Fast onstage setup. Superb ergonomics. Accommodates shallow-depth rack gear.

**Cons:** Initial setup can be labor-intensive. Only barrel-type adapters included. Size and weight may be an issue.

## SKB Stomp 6

The Stomp 6 (also known as the SKB-PS-15, \$200) is the smallest and least expensive pedalboard of this roundup. The sturdy, Velcro-covered unit has no audio inputs or loops—just six adapter outlets. One winning detail: A hole in the included gig bag lets you carry pedalboard, pedals, and case via the Stomp 6's molded handle. Two less likeable features are its wall-wart power supply and lack of AC outlets.

Even though the Stomp 6 has fewer features than its rivals, it's

## Plugs and Power

**T**hankfully, pedal manufacturers are gravitating toward a single 9-volt power connection: the 2.1mm "barrel" type now common among most mass-produced stompboxes. But some pedals from the likes of Klon, Lovetone, Dunlop, and T.C. Electronic require 3.5mm "mini phone plug" adapters. SKB and Furman pedalboards use the latter type to connect to their power supplies, and MKS boards (and the popular Voodoo Lab Pedal Power power supply) use barrels.

In addition, a number of boutique and vintage pedals have no adapter jacks at all. The workaround is to use a "battery cap" connector, which Furman and SKB supply with their boards. But bear in mind that some effect designers exclude adapter jacks because certain pedals—fuzz units in particular—perform differently on battery and AC power. The sonic distinctions are usually subtle, though some tone fiends detect a meaningful difference.

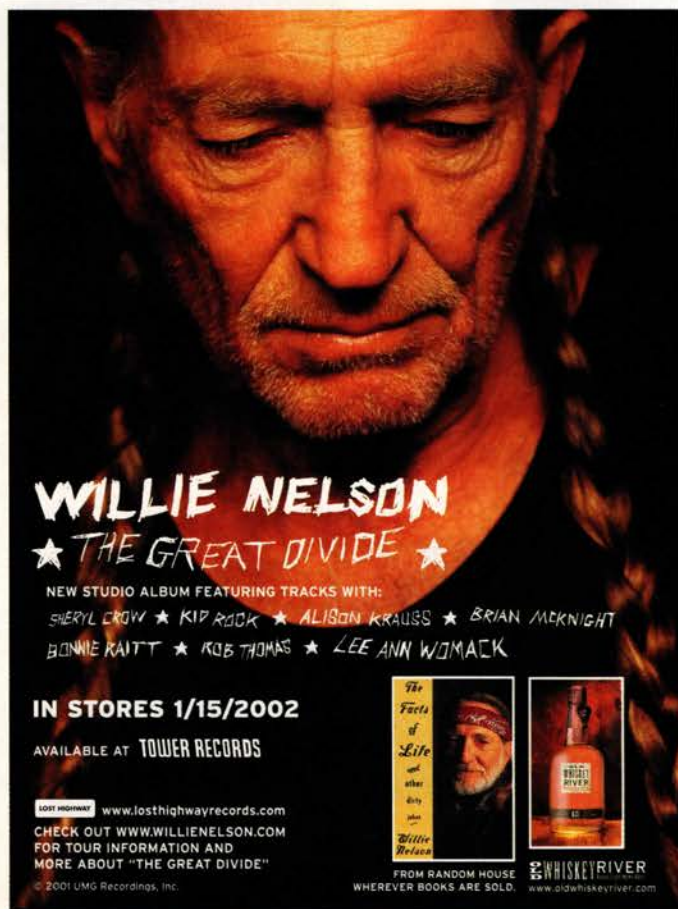
Furthermore, just because an adapter fits into a jack doesn't mean it will function. Most stompboxes are perfectly happy with the 100mA rating common among prefab pedalboards, but some require more juice. Devices that rely on extensive digital processing (Line 6 modeling pedals, DigiTech Whammy pedals, etc.) and anything with a vacuum tube demand AC outlets. Some pedalboards have them, some don't. Bottom line: Make sure the pedalboard you're eyeing can accommodate your power needs. —JG

a sensible choice for players without too many pedals—or those who don't want to roll out the

heavy artillery for a casual gig.

**Pros:** Inexpensive. Light. Cool handle.

**Cons:** Soft case. Non-inclined pedalboard surface. Wall-wart power supply. No AC outlets. ■



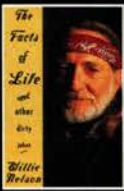
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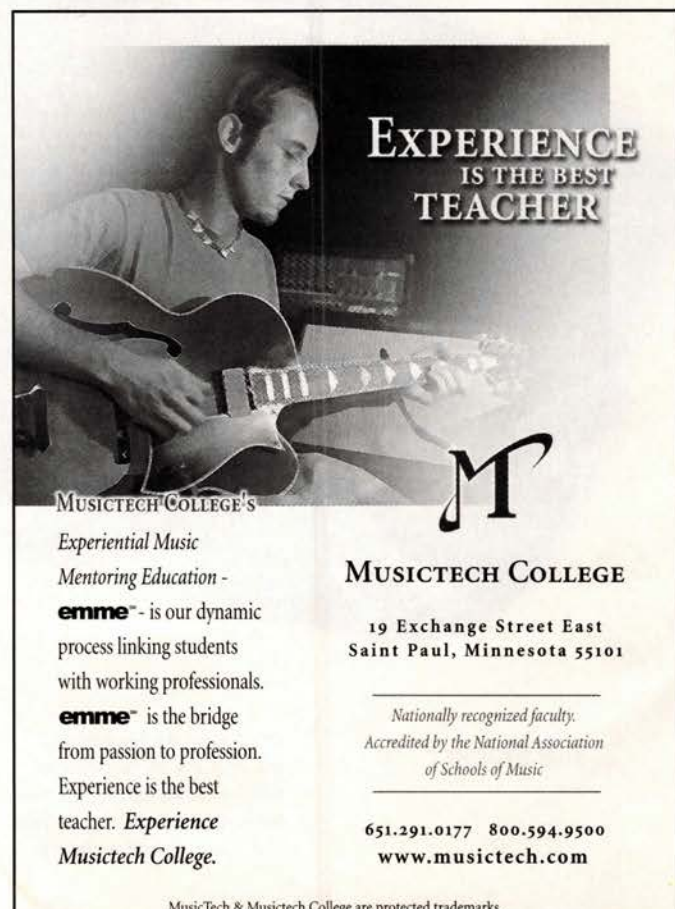
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## Bench Tests

# Shrine of Power

## Budda Superdrive 80 Series II

By Art Thompson

**S**ince the early '90s, Budda Amplification has been building boutique-oriented guitar amps that offer smart features and killer tones at reasonable prices. The company's latest offering is the Superdrive 80 Series II (\$2,200), which is designed to be a modern take on the famous 100-watt plexi-panel Marshalls

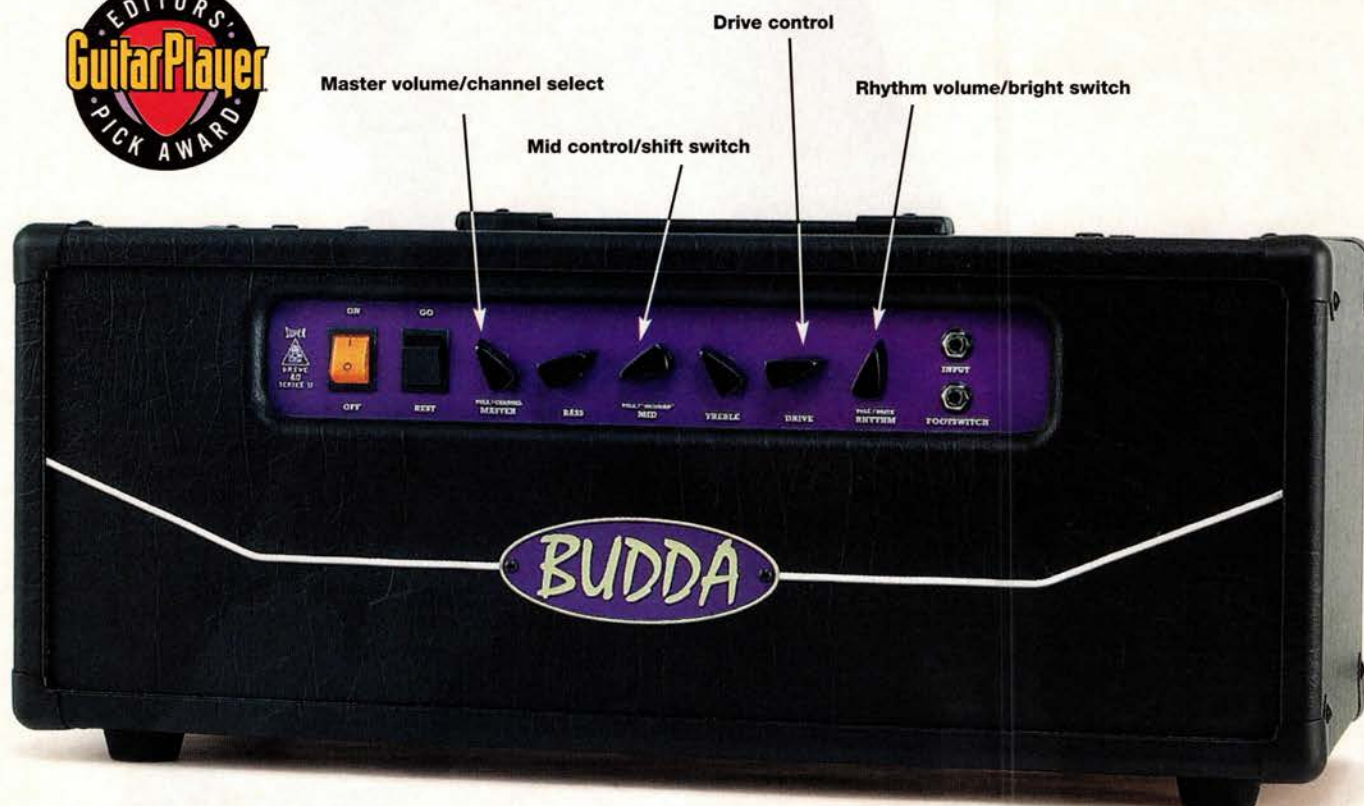
of the late '60s. Powered by four 5881 output tubes and a solid-state rectifier, the Superdrive is a two-channel affair with a shared set of treble, bass, and mid controls. Channels can be selected by an optional footswitch, or by pulling the master-volume control, and you can set each channel's gain independently with the Drive and

### Snapshot

The Superdrive 80 Series II (\$2,200) is Budda's most powerful guitar amp to date. This beefy-sounding head features two footswitchable channels with separate gain controls, a 3-band EQ with pull bright and mid-shift functions, and a variable slave out that taps signal from the output stage. The Superdrive gets an **Editors' Pick Award**.

Rhythm knobs. A bright switch is incorporated into the Rhythm gain control, and the mid control's new pull-shift function is the only thing

that separates the Series II from the previous Superdrive. Rear panel features include a pair of speaker jacks, an impedance selector (4Ω,





8Ω, 16Ω), a variable 1/4" slave out, and a series effects loop.

## Inner Beauty

The Superdrive's purple-anodized aluminum chassis houses a tidy circuit with chassis-mounted output-tube sockets and lots of nicely routed, hand-soldered wiring. A large glass-epoxy board grips the front-panel pots and the sockets for the three 12AX7 pre-amp tubes, and the speaker and slave jacks (and their related controls) reside on a smaller sub-board. Budda is one of the few modern amp companies to use an aluminum chassis. Amp gurus debate the tonal significance of this detail, but it's worth noting that '60s Marshalls had aluminum chassis, as do the excellent Trainwreck amps built by Ken Fischer. The lightweight metal certainly makes for a somewhat easier carry—the Superdrive

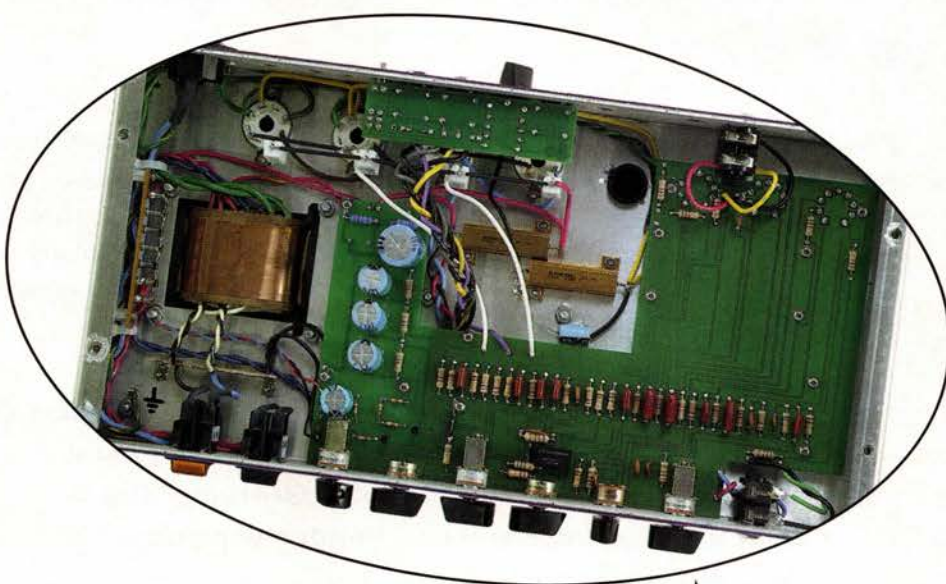
weighs in at a modest 41 lbs.

## Enlightenment

Pumped through a Marshall 4x12, the Superdrive delivers a fine balance of muscle and mojo. Playing a Strat's bridge pickup

through the Rhythm channel yields impressively meaty tones—even with the bass control at zero! The midrange complexity is excellent, and only minor EQ tweaks were needed to compensate for different guitars. The

wide-ranging Rhythm volume control is one-stop shopping for everything from crispy clean to edgy grind to gnarly, AC/DC-style crunch. The pull-bright function is very effective, and even with the Rhythm knob cranked, the amp



Four 5881 output tubes

80 watts

The Superdrive features a neat PC board circuit and ceramic output-tube sockets.



Slave out with variable level

Effects loop

The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Budda Superdrive 80 Series II 	★★★★	★★★★	★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥




# Echo & Twang

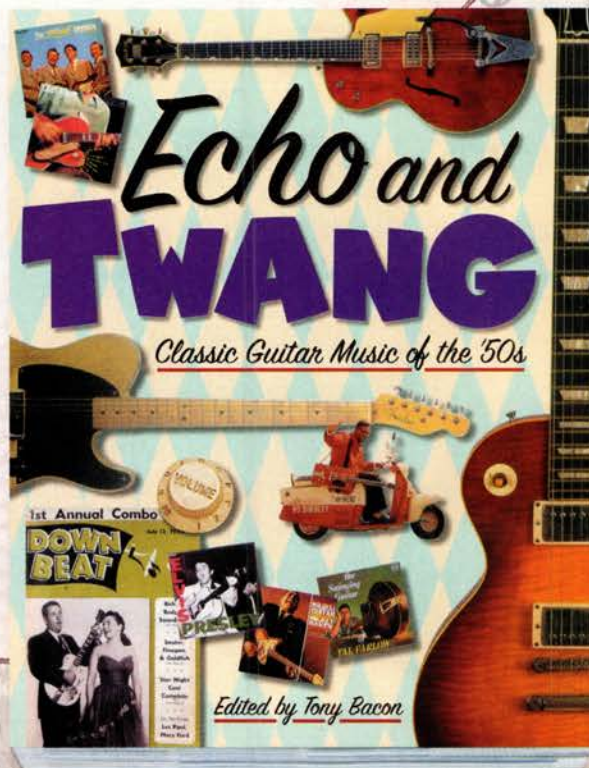
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# Bench Tests

## Shrine of Power

cleans up superbly when you turn down your guitar.

If the Superdrive had only one channel it would still rule, but switching to the Drive mode unleashes a gain structure and a browner voicing optimized for lead playing. The Superdrive's gain isn't so intense as to compromise its old-school dynamic qualities, but the amp is still capable of a *lot* more distortion than a stock, late-'60s Marshall. Think of the Superdrive as a plexi with an overdrive pedal, and you've got the idea.

The Superdrive sounds best

when its output stage is working hard. Turn the master all the way up, and the amp flexes its muscle like a wild beast—especially with the Drive up past nine o'clock. The Superdrive gets a little edgy sounding when you push the Drive past noon with the master pegged, but the volume is ridiculous at these settings. To my ear, the tones sounded grooviest with the master pulled back just enough to keep the output tubes breathing hard, but not quite foaming at the mouth. Pummeling the amp with a Les Paul's bridge humbucker elicits superb, '70s-style lead wails, and activat-

## Contact Info

**Budda Amplification**, 37 Joseph Ct., San Rafael, CA 94903; (415) 492-1935; budda.com.

ing the mid-shift function adds upper-midrange bite without inflicting pain. You can also get a great modern-rock tone by combining a high Drive setting with the mid control pulled and turned to zero.

## Nirvana

The Superdrive stands out from the high-powered crowd with its modest features and vintage-flavored tones. Compared to the pack of multi-channel monsters prowling the hundred-watt

jungle, the Superdrive is somewhat of an anachronism—a step backward to an era when guitarists had fewer buttons to push and were forced to make their mark with relatively primitive tools. Like the amps of yore, the Superdrive is a natural for pedals—add a hot distortion box and this thing would *rule* for everything from blues to metal. Bottom line: If you're looking for an amp that can bring out the best in your playing style, the Superdrive may be the ride of your life. **B**

# Gizmo Alert Korg Pandora PXR4

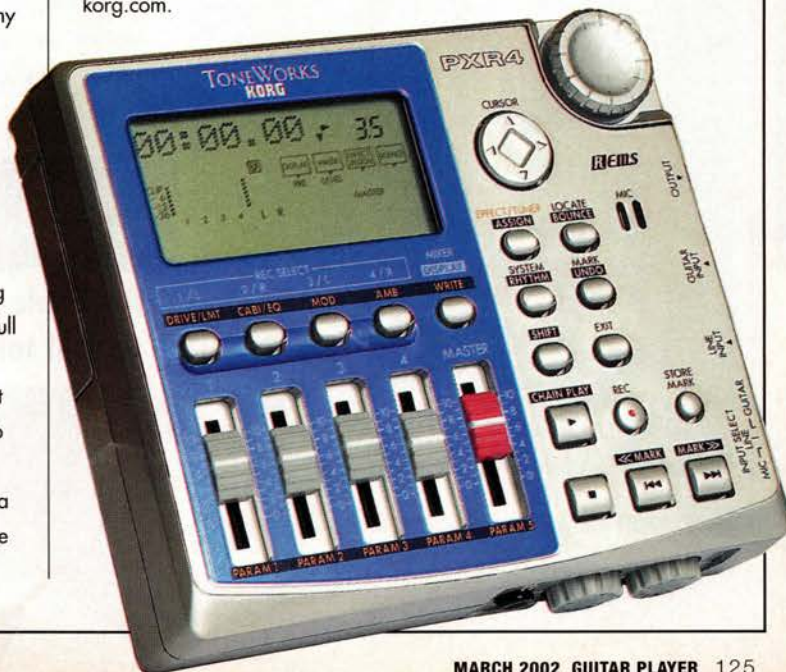
Is that a Pandora in your pocket? Or are you just glad that Korg has crammed an absurd amount of recording and processing power into a box the size of a bologna sandwich?

The PXR4 Digital Recording Studio (\$500) is a 4-track recorder/multi-effector packed with guitar-friendly features. It stores your tracks on tiny SmartMedia cards, and available recording time depends on the size of the card and which of the three available recording-quality modes you select. The single 16MB card included with the recorder holds 11 minutes of high-quality audio—only about two-and-a-half minutes of music if you fill all four tracks. On the other hand, you can store more than an hour's worth of 4-track tunes if you buy a 128MB card (which costs under \$60 these days) and work in economy mode. Each of the four tracks also supports eight "virtual tracks." While you can only play four channels at once, virtual tracks and well-planned bouncing let you stack up *many* more layers. And once you fill a card, you can transfer the data to any USB-equipped PC or Mac and start again.

The PXR4 compresses audio to 16-bit, 32kHz files, and audio quality is further determined by whether you use the good-sounding, built-in microphone, connect something spiffier to the stereo mini-plug input, or track axes directly via the dedicated guitar input. There's a full suite of digital effects—77 of 'em!—with 100 preset effect programs and 100 user memory slots. You can access as many as five effects at once, and bounce recordings with effects onto empty tracks to free up processor power. The overall sound quality is surprisingly good, and some of the guitar-amp simulations are real standouts. Other extras: a tuner, a metronome, and 50 non-editable drum-machine patterns. The PXR4 runs on two AA batteries or the supplied AC adapter.

As on most micro-chic gadgets, a complex web of edit modes and multi-function switches is the price you pay for having so much power crammed into a small box. But while it's easy to get lost among the submenus, the PXR4 excels at the role for which most musicians are likely to use it—as a handy mobile sketchpad. Capturing spur-of-the-moment ideas is a fast, intuitive process. By any reckoning, this is one of the best multitrack inspiration-catchers you'll find—it's certainly one of the smallest—and it receives an **Editors' Pick Award**. —JOE GORE

**Korg**, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100; korg.com.





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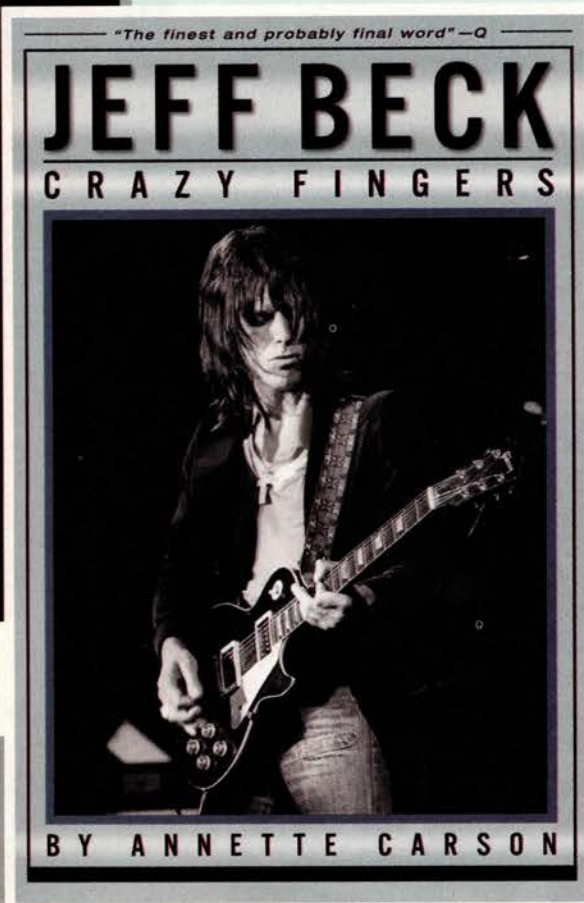
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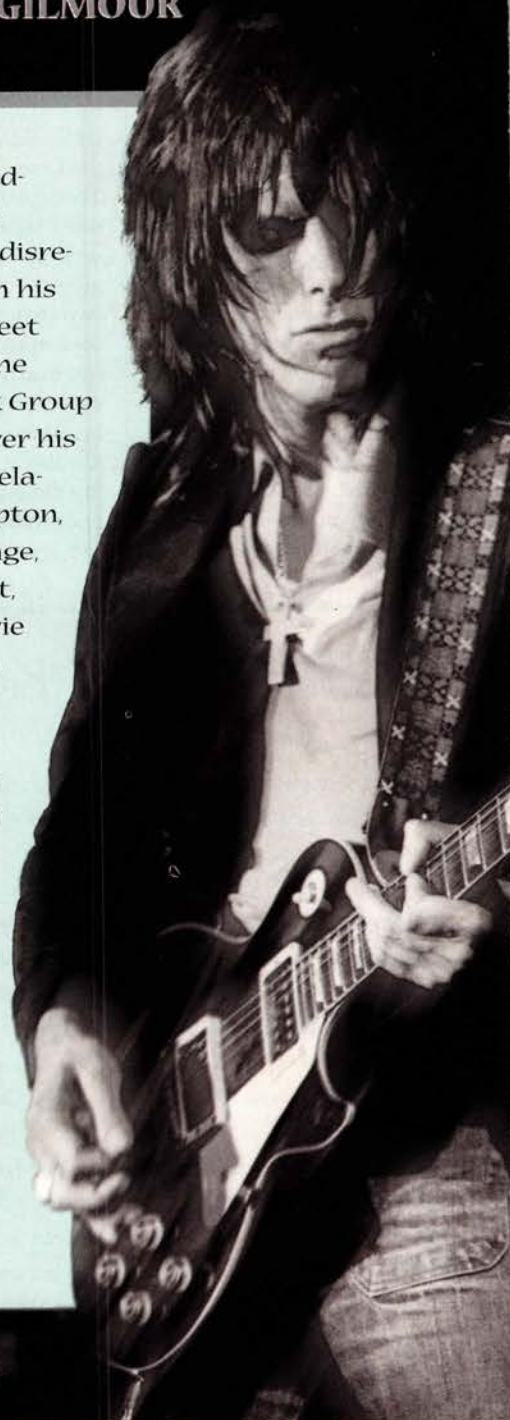
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# Bench Tests

# Neo

# Traditional

## Dean EVO Premium

By Shawn Hammond

**W**ith an infamous history of ads featuring scantily clad women and pointy guitars, Dean has forged a reputation that's heavy on design eccentricity and rock-star attitude. But with the introduction of its recent EVO series—which features classic body lines and more traditional-looking headstocks—the company is branching into the contoured-top niche dominated by Hamer, Gibson, McInturf, and PRS.

The new EVO Premium (\$1,399, as tested with “three star” figured-maple top), features a mahogany body with a thick maple cap, creme-colored binding (on the body, neck, and headstock), an ebony fretboard with mother-of-pearl block inlays, gold Schaller hardware, Seymour

### Snapshot

The Dean EVO Premium

(\$1,399) offers an extremely versatile take on the Les Paul legacy, with splittable pickups, a simplified control scheme, and a sleek, angled neck joint that makes upper-register playing a breeze. The EVO wins an Editors' Pick Award.

Angled-joint set neck

3-way pickup selector

Seymour Duncan Pearly Gates humbuckers

Schaller Tune-o-matic-style bridge

Mahogany body with arched maple top

Schaller tuners

1 $\frac{11}{16}$ " nut width



Set mahogany neck with 24 $\frac{3}{4}$ "-scale ebony fretboard

Push-pull master volume and master tone controls



# Bench Tests

## Neo Traditional

Duncan Pearly Gates pickups, and an inviting cutaway neck joint.

## Construction

With its 2 9/16"-thick body, the EVO weighs in at a hefty 9.5 lbs—a trait that almost assures fatigue on a long gig. Craftsmanship on this Czech Republic-made ax is excellent. The neck carve is thin but substantial, the neck heel is almost unnoticeable, the fretwork is clean and smooth, the inlay work is neat, the top's contour is sensual, and the finish is beautiful. The only disappointments are

some minor color bleeding and unevenness on the binding, roughness in the G string's nut slot, and a small gap between the nut and the fretboard—all minor drawbacks that don't affect tone or playability.

One of the EVO's major departures from the traditional two-humbucker design is a simplified control scheme that jettisons individual pickup controls in favor of push-pull volume and tone knobs that let you individually select the inside coil of each pickup. Not many dual-humbucker guitars let you mix and match the coils in this manner. The only

## Contact Info

Dean Musical Instruments, 15251 Roosevelt Blvd., Ste. 206, Clearwater, FL 33760; (727) 519-9669; deanguitars.com.

bummer is that the knobs are a little slick, so pulling up on them can be difficult on the fly or with sweaty hands. Although Les Paul fans might miss the ability to dial in contrasting pickup volumes on dual-pickup settings, the versatility offered by this setup more than makes up for it.

## Tones

Tested through a silverface Fender Twin with JBLs, an early-'70s Marshall 50-watt head driving a Marshall 4x12 cab with Ce-

lestion Vintage 30s, a Budda Super Drive 80 head (driving the same Marshall cab), and a Reverend Hellhound 40/60 combo, the EVO Premium lived up to its name, dishing out excellent tones from all over the stylistic map. The hot bridge pickup serves up pugnacious power chords and sweetly singing sustain, and the neck 'bucker is fat, juicy, and capable of taking on a subdued jazz flavor when you back off the tone knob. The middle setting is cutting, yet girthy—

The Ratings Game		Tone	Workmanship	Hardware	Vibe	Value
Dean EVO Premium		★★★★	★★★★	★★★★	★★★★	★★★★

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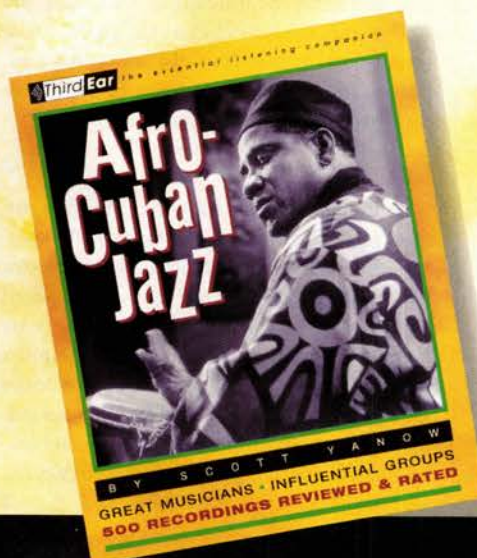


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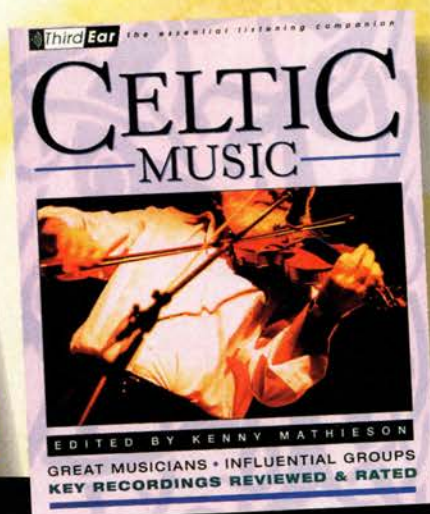
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Scott Yanow edited the *All Music Guide to Jazz* and has written for such leading jazz magazines as *Cadence*, *JazzTimes*, *Downbeat*, and others.

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Edited by Kenny Mathieson

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Kenny Mathieson writes for *Jazzwise*, *The Scotsman* and *Glasgow Herald*, and organizes the annual Celtic Connections festival.

Softcover, 192 pages, ISBN 0-87930-623-8, \$19.95



## Funk

By Dave Thompson

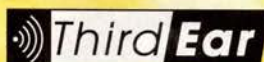
From funk's James Brown roots to today's Red Hot Chili Peppers, this guide tracks the music that mixes R&B and soul with a little rock 'n' roll. Profiling the artists who "get on the good foot," it explores classic funk, funky soul, Motown funk, white funk, funky psychedelic, and more—the funkiest groove from George Clinton, Sly and the Family Stone, Tower of Power, Curtis Mayfield, Chaka Khan, Average White Band, War, and many more.

Dave Thompson has written over 70 rock music books, including the best-selling *Never Fade Away: The Kurt Cobain Story*.

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## Neo Traditional

just what you expect from two humbuckers. But what you *don't* typically get out of a dual-humbucker ax are crisp funk tones—and that's one of the coolest things about this guitar. Set the pickup selector to the middle position, pull the volume control to split the neck pickup, and lean tones strut from your amp. Want it even leaner? Pull both the volume and the tone knobs. To fatten up the funk, push the volume knob in (to engage both coils on the neck pickup), and leave the tone knob out to split the bridge unit. Get down! The split pickups also sound great on their own—the neck unit is happening for Texas-style blues, and the bridge pickup has plenty o' twang.

## EVO 4 U?

Although there are some great-playing guitars that fetch fewer dollars, very few offer electronics of this quality *and* such happening looks. (Dean offers 12 EVOs in all. The bargain-priced FT, 60, and Special models all feature the same ingenious neck joint, and they street for under \$500.) In short, the EVO offers a range of tones that would shame many dual-humbucker guitars. Factor in its drop-dead looks, quality materials and construction, and attractive price, and the EVO Premium is a winner.

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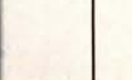
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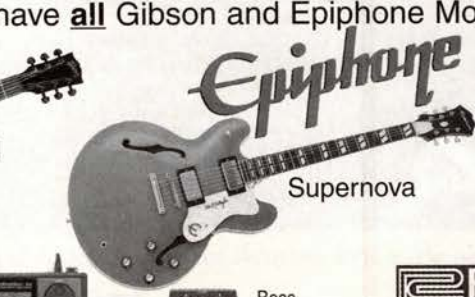
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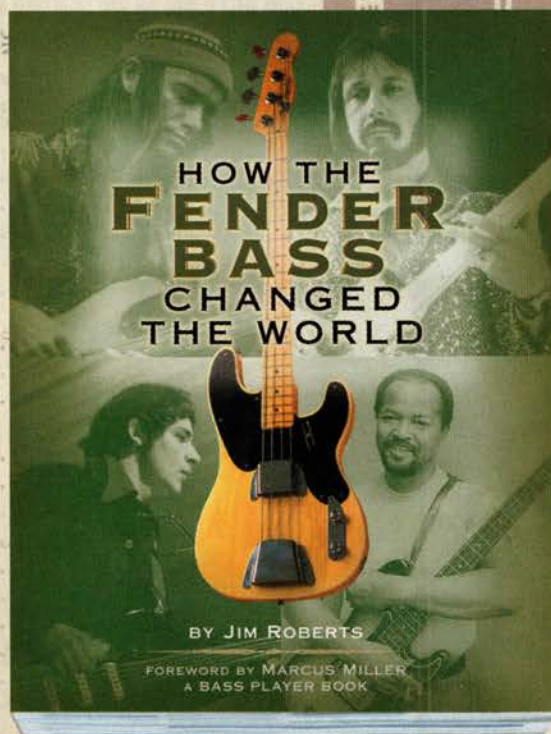
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# Bench Tests

# Chorus of Approval

## Fulltone Choralflange and Visual Sound H2O

By Joe Gore

**A**fter a decade of disuse, chorus pedals seem once more to be staking out prime real estate on guitarists' pedalboards. While it's sometimes difficult to tell how tongue-in-cheek the chorus comeback is, one thing's for sure: When modern guitarists turn to modulation, they tend to gravitate toward retro-sounding versions of the effect that ruled the airwaves in the '70s and '80s. Two new chorus pedals from Fulltone and Visual Sound offer

### Snapshot

The Fulltone Choralflange (\$349) offers a remarkable range of modulation tones—all satisfyingly thick and three dimensional. The Visual Sound H2O Liquid Chorus & Echo (\$200) combines fat “bucket brigade” chorusing with nice fake-analog digital delay in a single cost-effective unit. The Choralflange and H2O both receive Editors' Pick Awards.





# Bench Tests

## Chorus of Approval

true-analog stereo chorusing guaranteed to whisk you back to the waning days of the Carter administration. These U.S.-made units can operate on a single 9-volt battery, but they devour them rapidly—you'll want an adapter. The Choralflange comes with one. The H20 doesn't, though it accepts the standard barrel-connector type.

### Fulltone Choralflange

The Choralflange (\$349)

makes a serious stab at "ultimate chorus/flanger pedal" status. All of its tones are incredibly rich and three dimensional, and its simple yet powerful controls deliver many cool sonic shadings. In addition to the usual rate and depth controls, there's a delay-time knob that provides chorus colors ranging from jaggedly resonant to cookie-dough thick. There's also a modulation-bandwidth switch—the narrow setting generates one-octave modulation, the wide setting two octaves. Between the two, you can get the

## Contact Info

**Fulltone Musical Products**, 12906 1/2 Venice Blvd., Los Angeles, CA 90066; (310) 397-3456; fulltone.com.



**Visual Sound**, 6535 Winding Brook Way, Delray Beach, FL 33484; (561) 637-6678; visualsound.net.

transparent sparkle of a Boss CE-1, the portly lushness of a T.C. Electronic Chorus, and many variations in between—including some nice Uni-Vibe-type flavors. They all sound splendid in two-amp stereo via the Choralflange's dual outputs.

A second toggle switch selects between chorus and flange modes. Interestingly, there is no

resonance/regeneration control for the flange, but the narrow/wide switch covers the usual territory quite effectively. The narrow setting produces a biting filter sweep, and the wide setting delivers a more diffuse, phase-shifter-like timbre. In both modes, the results may be the deepest and most textured I've

*Continued on page 138*

The Ratings Game		Tone	Workmanship	Vibe	Value
Fulltone Choralflange		★★★★	★★★★	★★★★	★★★★
Visual Sound H20		★★★★	★★★★	★★★★	★★★★

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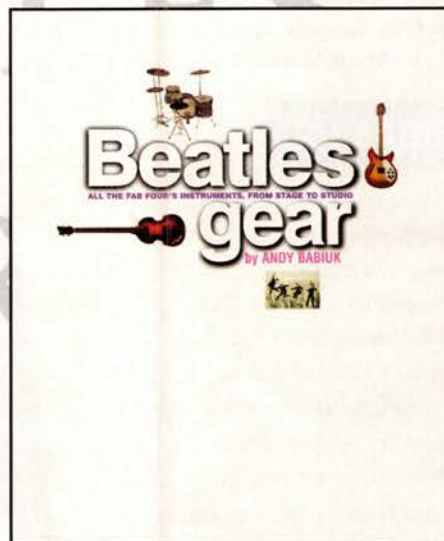
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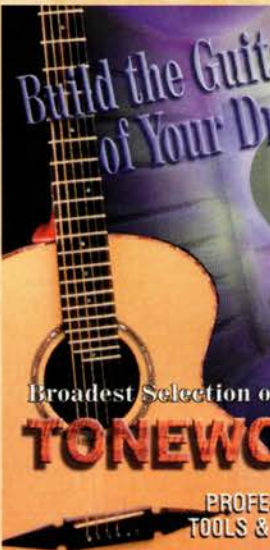
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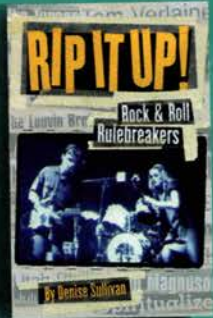
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## Chorus of Approval

Continued from page 134

encountered from a stompbox. You're probably not going to get much closer to true analog-tape flanging via a pedal.

The Chorallflange's maximum rate and depth settings aren't very extreme. But while freak-show flickering isn't the Chorallflange's strong suit, you can rest assured that almost every available setting is practical and musical. The pedal is also dead quiet, and you can select between true-bypass switching in mono, or FET-buffered (non-true-bypass switching) in stereo. There's also a trimpot for fine-tuning the balance between bypassed and effected states. All considered, the Chorallflange is a perfectly realized modulation pedal. Kudos.

## Visual Sound H2O Liquid Chorus & Echo

A more budget-conscious chorus option, the H2O (\$200)—like all Visual Sound pedals—offers two effects in a single shell. Each effect has its own footswitch, ergonomically spaced so that it's easy to press either one or both simultaneously. The H2O's dual outputs are factory wired to output a dry signal from the second jack, but can be reconfigured for stereo operation via an easy soldering operation detailed in the user notes.

The H2O's chorusing is the real analog deal, thanks to its old-school "bucket-brigade" chips. It's a rich, sparkling effect of the Boss CE-1 variety, with lots of nice, grainy texture. The effect isn't as richly detailed as that of the Chorallflange—it sounds more stompbox-like. But by any reckoning, this is a fine-sounding chorus, with many cool colors lurking along the range of the delay-time knob: pretty warbles, subtle phasing, hip faux-Leslie shades. Again, the emphasis is on classic tones rather than cruel and unusual effects, and practically every setting is satisfying.

The H2O's digital delay is similarly straightforward. There's no tone control, but a fixed high-frequency roll-off conjures convincing analog warmth—the circuit sounds an awful lot like, say, a Boss DM-2 analog delay. Maximum delay time is 800ms, and there's a switch for selecting between short and long delay ranges. Again, the effect doesn't go to extremes—even dimed, the delay won't feed back.


With chorusing and delay engaged, the pedal lives up to its name with a cool, wet sound that's superb on fingerpicked ballads, yet also compact and focused enough for overdriven single-note solos. And even if your pedalboard already includes a delay, the H2O may prove useful. You might, for example, use the H2O's delay for the simple slaps at which it excels and dedicate the second delay to more extravagant echoes. With its solid sounds and smooth interface, the H2O is a refreshing stompbox bargain.



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# CHOPS BUILDER

## Whole-Tone Helper

BY JUDE GOLD



**WHILE THE WHOLE-**tone scale is one of the easiest to memorize, it's one of the trickiest to use—until, that is, you unlock its simple secrets. Though many players are familiar with its mysterious sound (listen for it ascending as characters in Hollywood dramas slip into dream se-

quences), the whole-tone scale's more practical application is for soloing over altered V chords. Think of it as a poor man's altered-dominant scale.

First, learn the scale's six notes (G, A, B, C#, D#, F), by playing through Ex. 1a. Also check out Ex. 1b, which helps you visualize the pattern's perfect symmetry. As its

name implies, this scale is composed entirely of whole steps (simply play every other note on the fretboard). With this in mind, it's easy to understand why there are actually only two whole-tone scales—this one, and the one that goes G#, A#, C, etc.

We'll call ours the G whole-tone scale, though it wouldn't be

incorrect to name it after any of its other pitches. Use it to bring out the sharpened fifths, ninths, and elevenths of the altered G7 chords in Ex. 2a. These spicy V-chord flavors are integral to the IIm-V-I progressions of many jazz standards, and they also show up in tunes by the Beatles, Steely Dan, Gershwin, and Earth, Wind and Fire, among others. To see how Ex. 2a's chords resolve in C minor, try following any one of them with a Cm9 from Ex. 2b.

Ex. 3a serves up a descending whole-tone run you can use over these V7alt-Im cadences. We moved up to the 11th fret to play our lick, but did you notice we didn't change our fingering? The whole-tone scale's total uniformity makes its shape the same up and down the neck. Ex. 3b further clarifies this symmetry, as we get mobile with the easiest part of the scale: the four notes that reside on the second and third strings (refer back to Ex. 1b). We descend through each position, again resolving on the tonic (C), this time at the 5th fret. Once you get this addictive lick down, try starting it even higher—like at the 18th fret—and descending all the way down.

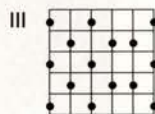
### Ex. 1a

G whole-tone scale



### Ex. 1b

G whole-tone scale



### Ex. 2a

Altered V7 chords



\*th = thumb on (6)

### Ex. 2b

Resolving Im chords



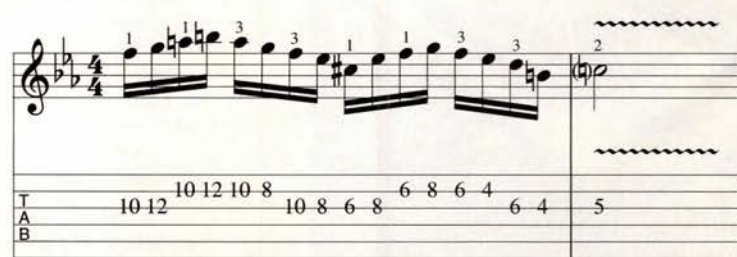
### Ex. 3a

♩ = 100-144



### Ex. 3b

(V7alt)  
♩ = 100-120 G7alt





# Portable Harmonics

BY MATT BLACKETT



## TAKE IT FROM CHET

Atkins, Eddie Van Halen, The Edge, and the inspiration for this column—the late, great Lenny Breau—harmonics just plain *rule*. More often than not, they sound cooler than regular notes, animate static progressions, and instantly find their own place in the mix.

While natural harmonics—harmonics played on open strings—work great in keys such as *Em*, *Am*, *G*, or *D*, harmonics generated off *fretted* notes can work in any key. They also unlock a world of new riffs.

To get rolling, barre all six strings at the 5th fret. Next, use the Breau-approved

plucking attack in Fig. 1. Finally, with the index finger of your picking hand, lightly touch the sixth string an octave up, exactly over the 17th fret. With the pick between your thumb and middle finger, pluck the harmonic. Cool, huh? Do the same for the remaining five strings, and you've got Ex. 1. If you're accurate with your picking hand, all six harmonics will ring brightly—even on acoustic guitars. (Electric players can increase sustain with a touch of overdrive and/or compression.)

Now let's apply the technique to a chord progression. First, play the chords in Ex. 2 *without* harmonics to get a handle on their shapes. Then, trace those same

shapes 12 frets higher with harmonics. (Your right hand will be jumping around—particularly for the open strings in the second bar.) Now you can arpeggiate any chord in harmonics.

A killer Lenny Breau trick involves combining octave harmonics with fretted notes for glorious, harp-like runs (Ex. 3). This time, employing the same 5th fret barre we used in Ex. 1, we're putting harmonics on every *other* note. First, pick the *C* harmonic at the 17th fret of the third string. Then, with your picking-hand pinky or ring finger, pluck the *A* on the first string. Repeat these exact moves one string lower, plucking the *G* harmonic at the 17th fret of the fourth string, and picking the *E* on the second string, and so on. Let the harmonics and fretted notes bleed together, and you'll hear the coolest pentatonic scale on the planet.

Ex. 4 expands on the same concept, adding pull-offs and hammer-ons to the mix for a full-blown *C* major/*A* minor scale. As great as these examples sound, they're about as basic as you can get with this technique. Spend just a little time exploring and you will discover colors you never dreamed of on the guitar. ■

Fig. 1



Ex. 1

Freely Am11

Ex. 2

Freely A A7(11) Dadd9(11)

Ex. 3

Freely Am11

Ex. 4

Freely C or Am





# Walking Bass Lines

BY LARRY CORYELL

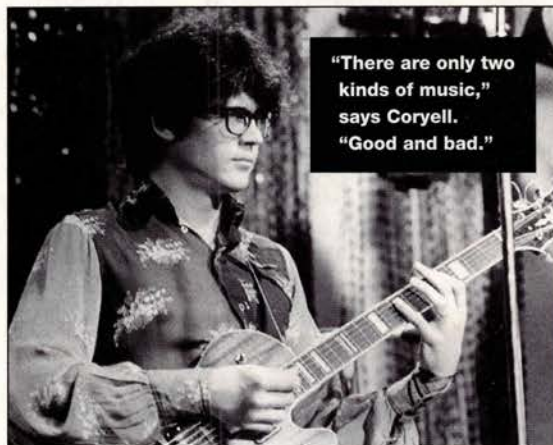


**BEING ABLE TO** comp and play bass lines at the same time is a very handy skill to have. This column deals with *rhythm changes*, a

progression (based on George Gershwin's "I Got Rhythm") that centers on the patterns I-VI-II-V and III-VI-II-V. Although the fingerings below work for me, they're not carved in stone. When I'm in "bass-line comp" mode, I put down the

pick and use just my thumb and fingers. Now let's look at the music.

Another way to play the opening chord is to barre the 6th fret with your 1st finger, fretting the *D* note with your 2nd finger. In measure 4, two-note chords are held for two beats while the bass keeps moving. Measure 5 features a barre at the 1st fret, after which you shift to the fifth position to play *Bb/D*. Notice that the *Bb* chord in bar 7 does not have a root—this is because the line is moving upward chromatically, and the



"There are only two kinds of music," says Coryell. "Good and bad."

1

*Bb7 Gm7 Cm7 F7 Dm7b5 G7 Cm7 F7*

5

*Bb7 Bb/D Eb7 Edim7 Bb G7 Cm7 F7*

9

*Bb7 G7 Cm7 F7sus4 Dm7 Db7 Gb7 B7*

TAB

6 9 10 9 8 9 8 6 5 4 3 4 3 2 1 0

1 1 5 8 5 6 6 7 8 7 8 9 10 9 8 9 8 7

6 4 3 4 3 1 2 1 6 5 5 4 3 4 2 2 2 1 2



chord acts as a passing harmony.

Measure 10 has another shift. Here, you jump from the first-position *F* bass note to the *E♭* at the 6th fret, fifth string, putting you in position for the subsequent *Dm7* chord. Measure 11 features some chord substitu-

tions to end the exercise: *D♭7* is substituted for *G7*, *G♭7* for *Cm7*, and *B7* replaces *F7*.

Rhythm changes usually include a standard bridge—the B section—that, in the key of *B♭*, consists of two bars each of *D7*, *G7*, *C7*, and *F7*. To complete the progression

as it's normally played, play what's written here—the A section—twice, play the bridge that I just described, and then play the first part one more time. This is referred to as an AABA form. *Originally published in the August '88 GP.*

## READER'S CHALLENGE

**DARING YOU TO PUT BLUES LICKS AND ANGULAR,** altered runs back to back in the same solo—and traverse the entire fretboard in the process—this month's winning lick is from Bob Loomis, a guitar teacher from St. Catharines, Ontario, Canada.

"There are also some fun sweeps of the pick," he adds (see pick markings).

Use the millisecond afforded by the open *G* string in the first phrase to jump to the sixth position. Then, have a blast with the slippery *E7♭9* run that catapults you up the neck in a hurry. The open *E* dismount (after the pentatonic somersaults and *D♭13* descent in the last measure) ensures you land on your feet.

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♩ = 80-100    Em9    E7♭9    Am9    D13    Em9

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The true story behind the worldwide #1 best-selling ear training method

by David Lucas Burge

It all started as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name exact tones and chords—all BY EAR; how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? I finally asked Linda point-blank if it was true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she'd eat her words...

*My plot was ingeniously simple:* When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an Eb," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she

sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves musicians and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

Then it happened...

*It was like a miracle... a twist of fate... like finding the lost Holy Grail.* Once I stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and





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know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of “color hearing.”

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She *laughed* at me. “You have to be *born* with Perfect Pitch,” she asserted. “You can’t *develop* it.”

“You don’t understand Perfect Pitch,” I countered.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was endlessly fascinated with our “supernatural” powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors *laughed* at me.

“You must be *born* with Perfect Pitch,” they’d say. “You can’t *develop* it.”

I would listen politely. Then I’d reveal the simple secret—so they could hear it for themselves. You’d be surprised how fast they changed their tune!

In college, my so-called “perfect ear” allowed me to skip over two required music courses. Perfect Pitch made *everything* easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you’re sure you’re playing the correct tones)—and my enjoyment of music skyrocketed. I learned that music is very definitely a HEARING art.

Oh, so you must be wondering what happened with Linda? Please excuse me, I’ll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn’t satisfied. I needed one more thing: to beat Linda. And now was my final chance.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A. Sweet victory was music to my ears—mine at last!

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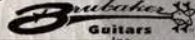
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## Guitar Player, August 1974

Beginning with his great-grandmother's 100-year-old Spanish guitar—with its neck “all horribly warped like a bow”—Johnny

Winter has been stringing guitars since he was 11. With allowance money earned by mowing grass and lugging out garbage, Beaumont, Texas' best-known guitarist began accumulating the records of Carl Perkins, Elvis, Little Richard, Fats Domino, Muddy Waters, Howlin' Wolf, Otis Rush, Sonny Boy Williamson, Son House, Blind Lemon, Leadbelly, Robert Johnson, Lightnin' Slim, Lonesome Sundown, and Lazy Lester.

“I mixed all that stuff up,” Winter recalls.

Today, Winter is still listening to those same artists, having found little in the more recent music scene that interests him—with the exception of Jimi Hendrix, early Jeff Beck, Eric Clapton, and John McLaughlin.

*When you were learning from records did you steal the licks, or just try and get the feel?*

I would learn how to play a record note for note. After I kind of got the feel of what was supposed to be going on, I just took apart what I heard and assimilated it, and then I guess it would come out part mine and part somebody else's. There's nobody who really plays *originally*. You can't. You can find some of everybody's licks in almost everybody's playing, but I tried to find my own voice after I got the basic things down.

*Do you get your licks off chords, scales, or patterns?*

I don't know! I just hear them, man! I've listened to so many records that the licks just come from everything I've heard. I don't think about scales, chords, or patterns.

*What sort of guitars are you playing now?*  
Gibson Firebirds. I love Firebirds!

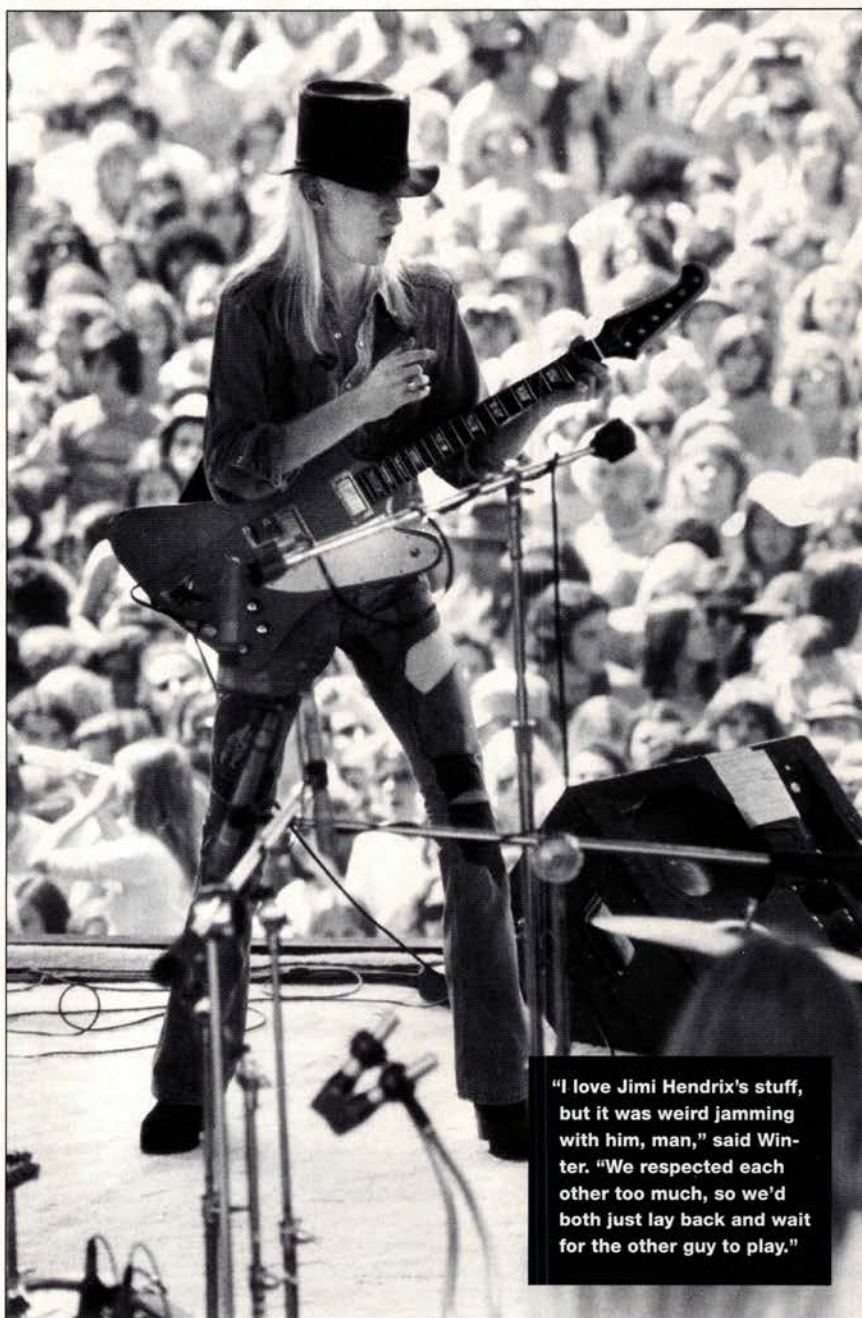
*Any modifications?*

I just take the tremolo off and change the tailpiece.

*Where do you set the tone and volume controls?*

Everything is all the way up.

*What about your amps?*



“I love Jimi Hendrix's stuff, but it was weird jamming with him, man,” said Winter. “We respected each other too much, so we'd both just lay back and wait for the other guy to play.”

Everything is on all the way, except the bass control—which is all the way down. I'm using a 100-watt Marshall stack.

*Any advice for aspiring musicians?*

In the early days, nobody had the technical ability that players have nowadays. Chuck Berry was the Jimi Hendrix of the '50s, and although it was just rhythmic things, it was a struggle for guitar players to play Chuck's stuff. The kids coming up today start

out playing stuff harder than that, but they don't know exactly how to use all that technique, or how to fit it in with taste. Playing guitar takes years if you're going to do it right. You have to take the time to work on it, and then see where it's going, what it means, where it comes from, and how it can be applied to your songs.

*Excerpted from the August 1974 GP interview by Don Menn.*



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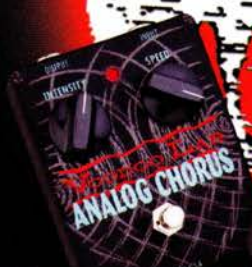
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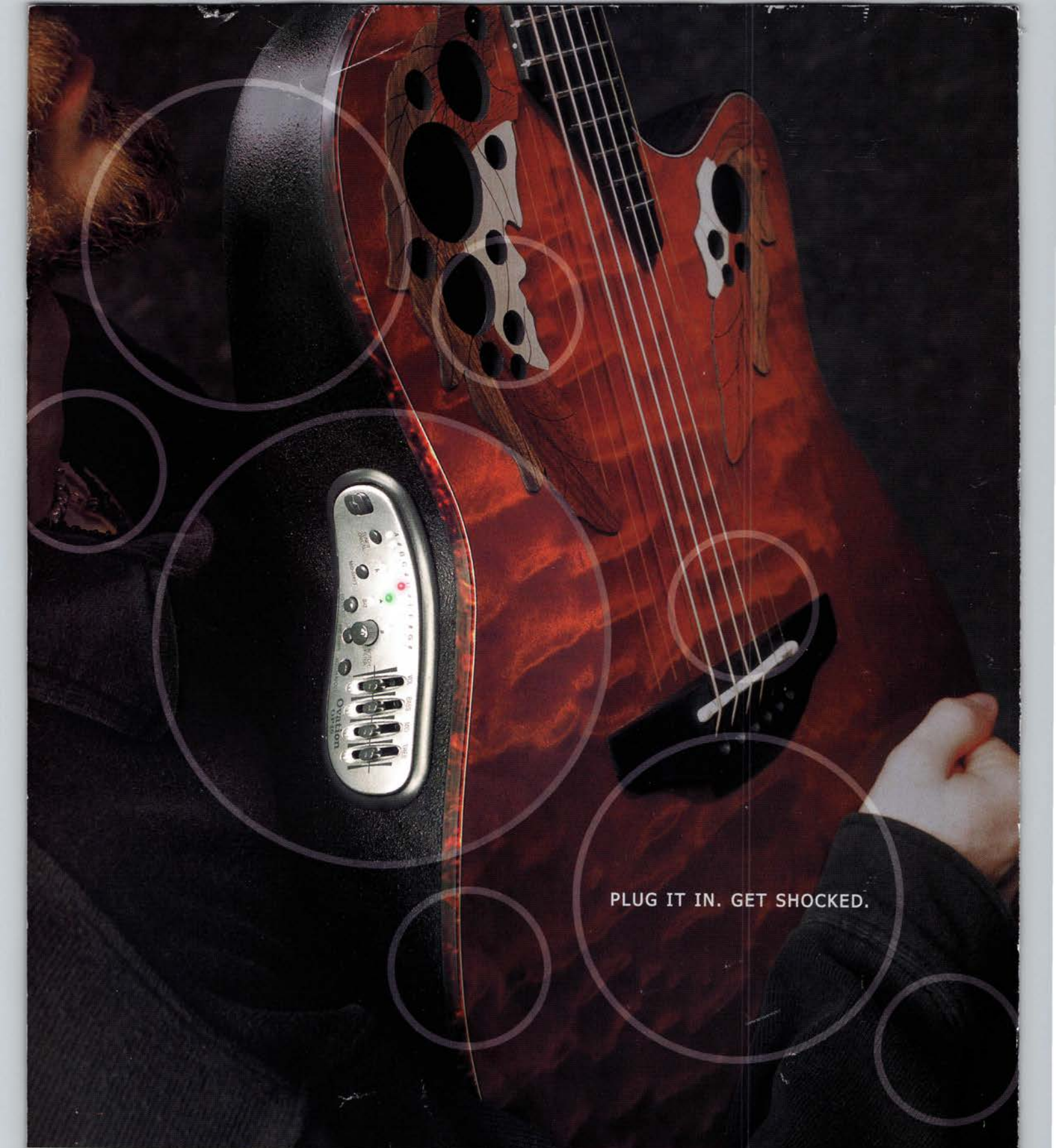
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